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MUSEUM NEWS

ATLANTA'S CULTURAL OLYMPIAD

JULY/AUGUST 1996

Atlanta's
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Jeshajahu Weinberg,
Director,
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Memorial Museum
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Photograph by Alan Gilbert, courtesy of the United States Holocaust Memorial Museum

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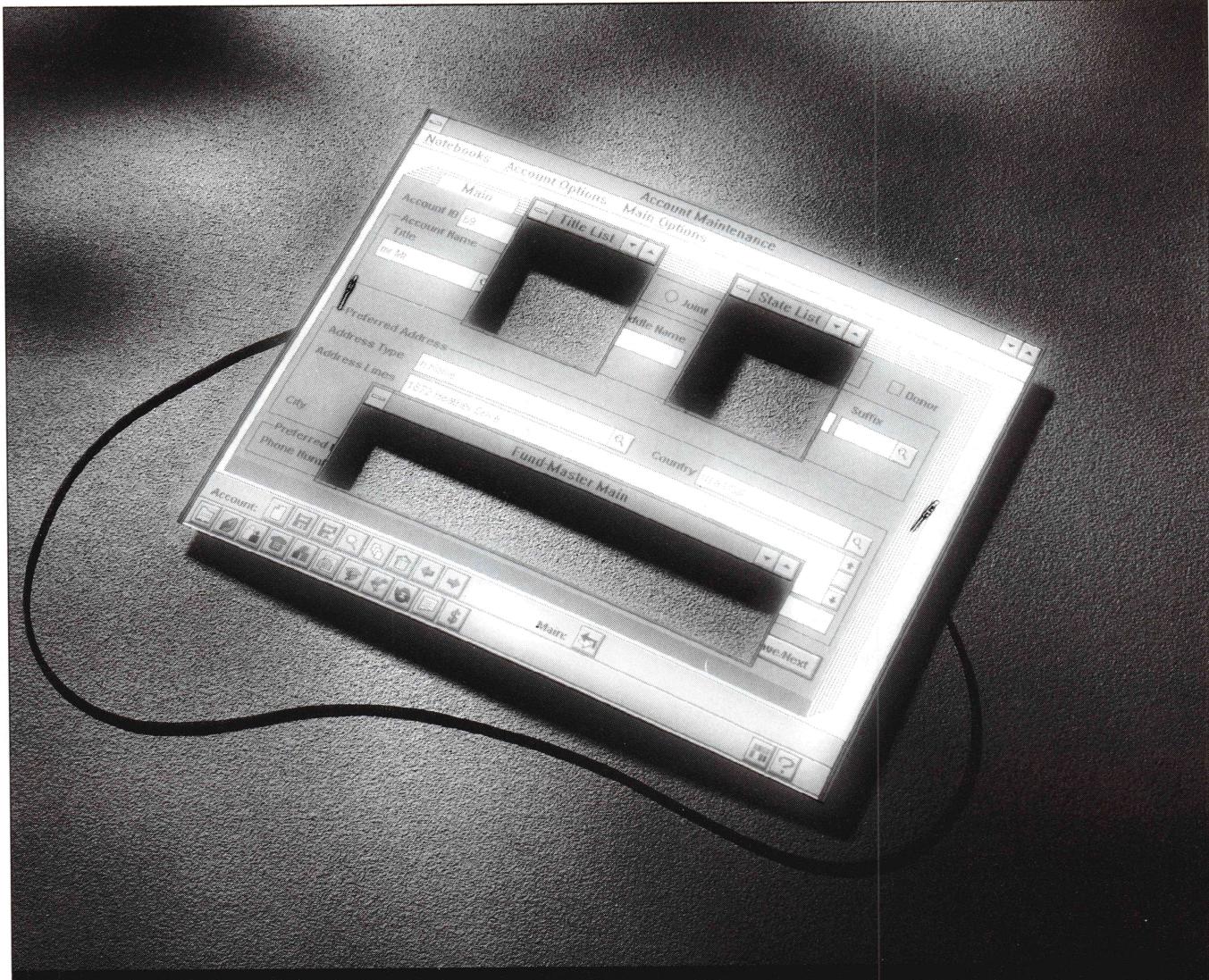
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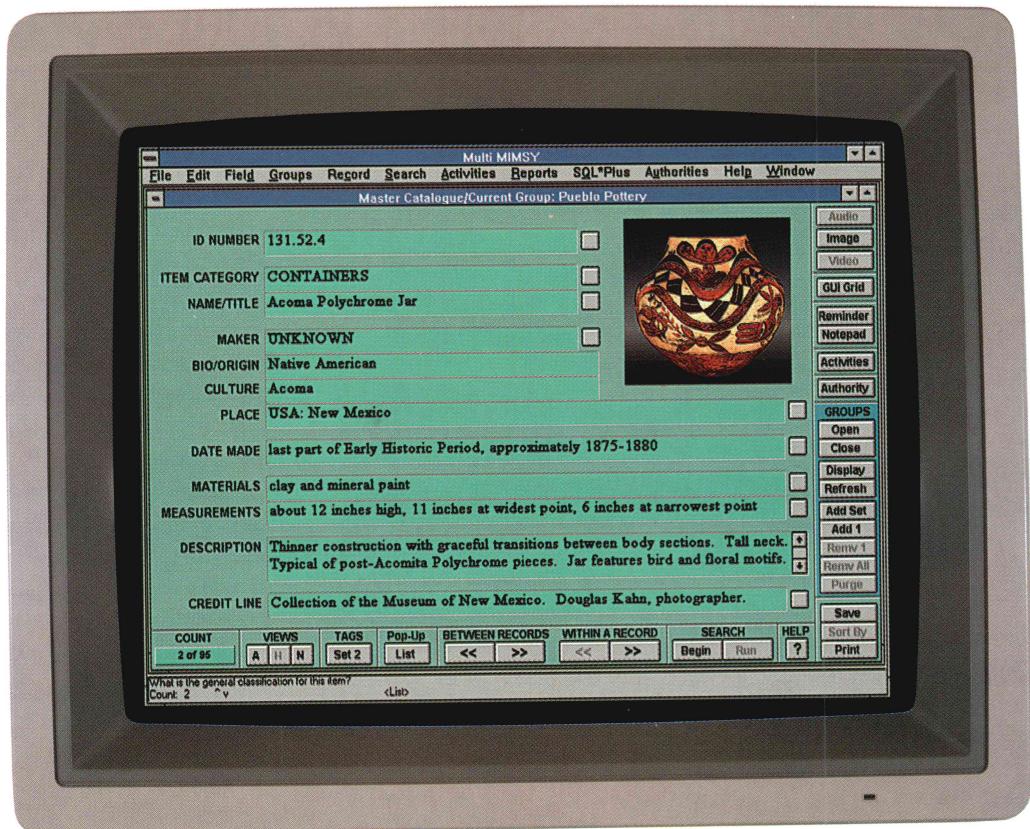


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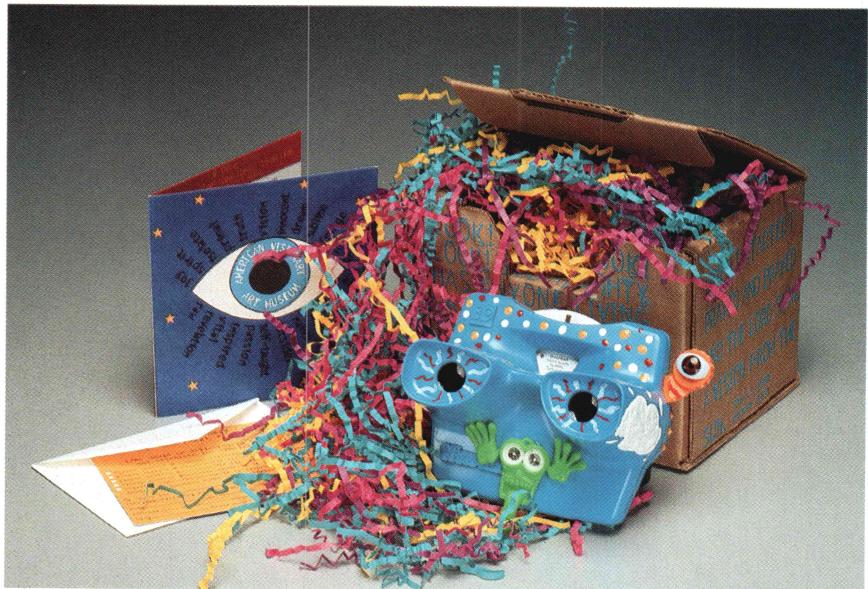
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MUSEUM

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Above: The American Visionary Art Museum's invitation to its Grand Gala and Feast is a winner in the 1996 AAM Museum Publications Design Competition (see page 52). Photo by Mark Gulezian, QuickSilver.

Atlanta's Cultural Olympiad

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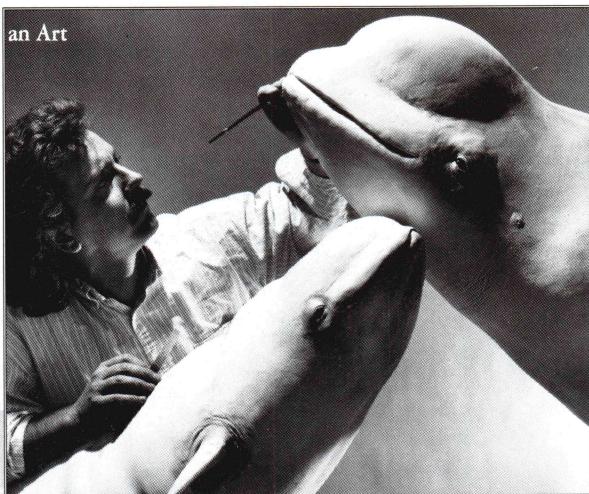
On the cover: Georgia O'Keeffe, *Leaves of a Plant* (c.1942/43). An expression of joy—one of five "universal emotions" represented in "Rings: Five Passions in World Art," part of Atlanta's Cultural Olympiad (see page 32). Photo by Dan Morse.



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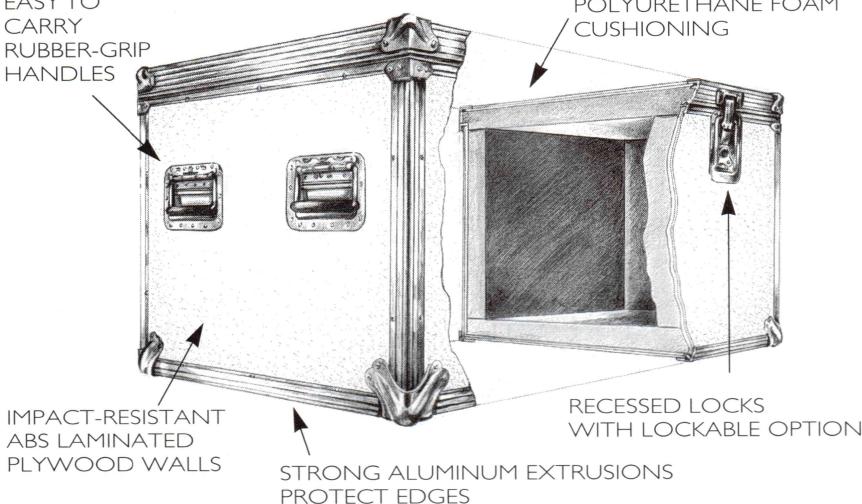
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ASSOCIATE EDITOR

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DESIGN/PRODUCTION MANAGER

Susan v. Levine

ADVERTISING MANAGER

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EDITORIAL ASSISTANT

Susan Breitkopf

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Letters

Diorama Discourse

One misapprehension stands at the heart of Peter Tirrell's book review [March/April 1996] of Karen Wonders's *Habitat Dioramas: Illusions of Wilderness in Museums of Natural History*—his perception that dioramas are a single phenomenon.

He cites the so-called "Arab Courier" at the Carnegie Museum of Natural History as an example of a diorama that has become closely identified with its institution. However, this is not a diorama at all, but a taxidermy tableau, devised in Paris in the 1860s according to artistic criteria well removed from the conditions that would eventually give rise to the classic habitat diorama form in museums. The "Arab Courier," a free-standing sculpture of sorts, was originally exhibited by its creator, Jules Verreaux, at the 1867 Exposition Uni-

verselle, then shortly thereafter purchased (with the contents of Verreaux's studio en masse) for the new American Museum of Natural History. By the time of its transfer to Pittsburgh, around the Carnegie's opening in 1895, its exuberantly romantic esthetic was obsolete by museum standards. Nonetheless, the "Arab Courier" has been incrementally museumified over the years, first reinstalled in a glass floorcase (still visible from all sides), then given a rapidly executed background painting that approximates the diorama mode. These retrofits follow the evolution of habitat groups in museums. By no means do they reflect the high level of concept or craft usually associated with their execution.

Contrary to the impression Tirrell takes from *Habitat Dioramas*, the bustling industry of diorama production that had developed by about 1920 was

not exactly forced to retool by the burgeoning conservationist ethos in natural history. In fact, the earliest public alarms over conservation in a museum had been sounded by exhibit specialists some 30 to 40 years before. The issue of species extinction explicitly drove the first professional habitat-group formulations, those of William Temple Hornaday at the United States National Museum in the 1880s. . . . Unlike dioramas, the museum groups of Hornaday did not include background paintings, thus they were more completely taxidermy productions.

Present-day discourse over dioramas disregards the extent to which they emerged from taxidermy. Thus, the degree to which taxidermy already was embedded in museology before the age of dioramas (both as an active stream of collection and as a well-defined prepara-



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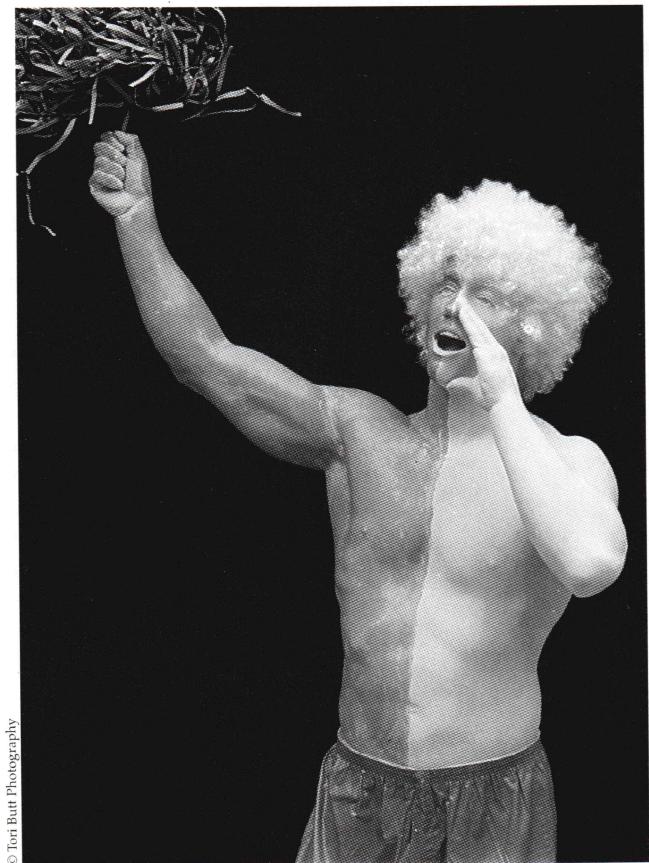
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tory specialization) remains obscure. In addition, taxidermy was viewed by many of its practitioners and enthusiasts as an artistic calling, by which realism of a rigorously demanding order might be pursued. In American museums in the 1880s and 1890s, these ambitions gained full flower, evident not only in the mounting of animal skins, but also in the recreation of botanical types and the execution of ethnographic mannequins. The recognized potential for human extinctions spawned museum groups depicting cultural subjects, especially those believed to be in a precarious state of survival. This can be interpreted as a racist diminishment of humanity by museums, but perhaps more truly reveals the wide intellectual embrace with which taxidermy practice was believed to be usefully applied. Where historical scholarship focuses too tightly on dioramas as a pinnacle achievement in natural history exhibition, the modulation of its practice and indeed the less-celebrated guises with which taxidermy manifests itself in museum exhibition halls becomes effectively occluded.

Whatever the merits of Wonders's book, the final flurry of rhetoric from Tirrell does *Habitat Dioramas* a major disservice. "Are they prized historical artifacts or costly relics? . . . Will they be recognized as art?" Certainly a monograph by an art historian goes a long way toward recognition. And if indeed they are art, then certainly natural history museums have incumbent on themselves a set of responsibilities that has hitherto been largely outside their concerns. However, these responsibilities should hardly be a mystery in the museum world. This seems to be the source of Tirrell's ambivalence and hesitation throughout the review. As a museum director, he continuously witnesses the powerful imaginative sway dioramas hold over his visitors, transporting them completely against the grain of the current natural-history mission. These complications are as old as habitat groups and dioramas themselves. Suspension of judgment and an urge to simplify matters may feel like the prudent course.

Benjamin Portis
London, Ontario
Canada

(Please turn to Letters, page 78)

Museum News July/August 1996

M Notes

Your Home Museum Shopping Channel

QVC, the televised shopping channel, is usually associated with manufacturers such as Kodak and Cuisinart, and designers like Liz Claiborne and Kenneth Cole. Now, another category has been added to the \$1.6-billion electronic retailer's list: "The QVC Museum Tour."

On March 30, 1996, QVC broadcast the first of a series of live television specials from American museums. That installment featured products adapted from the art collections of the Museum of Fine Arts, Boston (MFA), including several relating to the traveling "Winslow Homer" exhibition. On April 13, the Henry Ford Museum and Greenfield Village, Dearborn, Mich., marketed clothing, books, and collectibles. A week later, a show broadcast from Colonial Williamsburg in Virginia sold items ranging from cookbooks to replicas of stoneware mugs in the museum's collection. Programs from the New York Botanical Garden, Philadelphia Museum of Art, Winterthur Museum, Metropolitan Museum of Art, Smithsonian Institution, and San Diego Zoo are scheduled for later this year.

The tour provides QVC and its partners with a prime opportunity to sell museum-related products. According to QVC, its customer base spans all demographic groups. The audience "varies from hour to hour, but rule of thumb: female, mid-40s, dual income," says QVC Buyer Renee Ward. "They



Phone in an order for a Degas and learn about the Museum of Fine Arts, Boston, while you're at it.

like upscale products; they are not your stereotypical trailer park dwellers. They view QVC as an authority, [a source for] information, good value, and convenience."

"QVC's customer is very similar to ours, in terms of our retail and cataloguing operation," says John Stanley, MFA's deputy director of operations. "The demographics are almost identical in terms of age, income level, education level. So it seemed like a natural fit."

But "The QVC Museum Tour" is more than a sales gimmick. If it weren't for the 800-number at the bottom of the screen, a viewer might think she's watching a documentary about museums.

The Boston show, for example, featured an interview with MFA Director Malcolm Rogers and guided tours of the "Homer" exhibition and the museum's impressionist and Asiatic art galleries.

Harold Skramstad, Jr., director of the Ford Museum, introduced "the only museum in America where you can see the history of change and innovation, the people and things that made the present what it is today." Vintage film footage of Henry Ford and Thomas Edison appeared on screen, followed by contemporary images of the museum's exhibits and grounds.

Viewers of the Williamsburg program saw archaeologist Ivor Noel Hume describe the origins of the stoneware mugs in the museum's collection. "Fragments of them are among the most common things that we find on tavern and home sites," he said, "with the possible exception of chamber pots."

From the start, the participants saw the potential for a good marketing campaign. Museums insisted that information about collections and programs be provided during the shows. "We found the promotional aspects very enticing," says Stanley. "That we could get our story and name out there. A large portion of the show . . . featured our director and curators talking about the museum, its

role in the community, and its collections."

"What better way to show off your museum," says Marina Ashton, director, wholesale and corporate markets at Colonial Williamsburg. "I thought it was a very good vehicle to educate the consumer who doesn't know anything about us."

And Ward says that the tour "[adds] another level of credibility to QVC. It sends a really great message to our viewers that these wonderful museums wish to participate in our programming."

Each broadcast conforms to a standard format: a QVC host sells products with the help of an "expert"—in the museums' case, a curator, educator, or marketing representative. According to Ward, the hosts get "a complete rundown of every single product. Our customers love information; the more that we can give them, the better the sale."

Videotaped segments with curators and educators connect the products to the museums' exhibitions and collec-

tions. Ensuring that the broadcast had this educational component allowed Colonial Williamsburg to fulfill its mission, says Ashton. "It was important to tie the product to a memory, a visit, or the hope of a visit," says Jess Behringer, the former director of the Williamsburg shop program who served as the museum's on-air expert. "We have a lot to offer the visitor and QVC jumped right on top of that."

The impetus for the tour came from another promotion. "The Quest for America's Best: QVC's 50 in 50 Tour," which debuted last year, showcased the 20 best new American products in each state. In 1996, seeking to try something new, the cable channel turned to museums. Ward and a colleague compiled a wish list, but many museums simply did not have a large enough inventory to make the deal viable. "There was one museum that I really wanted to do, but couldn't," says Ward. "Their whole layout is fabulous, and they've got a ton of stuff in their gift shop. But they didn't

have enough time to get the craftspeople to make the products."

Once an institution was selected, Ward and other buyers met with museum staff to determine which products to feature. "While they listened to our suggestions," says Stanley, "it was mainly driven by what they thought would sell." QVC bought \$15,000-worth of each item, at wholesale cost, and then sold the products on the air at the prices listed in the museums' shops and catalogues. "We might purchase 150 of an expensive item, but 1,000 of a less expensive one," says Ward. "We tried to find things that had mass appeal, with prices that made sense to the customer."

After the products are shipped to QVC—and the broadcast has aired—the museum steps out of the picture. Customers make payments directly to the retailer, which handles all order fulfillment.

Neither QVC nor the museums would provide figures for the money earned during the tour. But asked if

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MFA made a profit, Stanley says: "We will net a few dollars on this, but I think primarily it was a promotional vehicle for us."

"The key is that we are an educational museum," says Behringer. "We teach American history whether we're selling a product or telling the history of a tavern."—Jane Lusaka

Red Flags in Phoenix

What with the stormy saga of the *Enola Gay* exhibit at the National Air and Space Museum and shifting exhibition schedules at the Library of Congress, the museum community has had plenty of questions to grapple with recently. How much say should museums give the public in shaping exhibitions? If there are protests, what should an institution do? And how much freedom should curators have in developing exhibits?

The latest food for thought on the topic of controversial exhibits comes from the Phoenix Art Museum. An

exhibit there this spring of the American flag in contemporary art triggered demonstrations outside the museum, attempts to dismantle certain artworks, angry public statements from both House Speaker Newt Gingrich and Republican presidential candidate Bob Dole, and threats to sell off the institution to the private sector. Despite repeated demands that the exhibit be shut down or artworks removed, however, the museum stood its ground. The exhibit closed as planned on June 16 with all its original components still in place.

Eighty artworks were on display in "Old Glory: The American Flag in Contemporary Art," offering an overview of how and why artists have incorporated the flag into their work from the 1950s through the present day. Included were pieces by Jasper Johns, Faith Ringgold, Claes Oldenburg, William Wegman, and several works from Arizona collections. David Rubin, the museum's curator of 20th-century art, hoped the exhibit

would encourage visitors to contemplate freedom of expression and the related issues of censorship and the First Amendment.

When it came to some of the artworks on display, many people did indeed express themselves—and freely. Two pieces attracted the most attention. The first, Dread Scott's *What Is the Proper Way to Display the U.S. Flag?* (1988), invited viewers to register their comments in a book—but only if they stood on an American flag draped on the floor. The second, feminist artist Kate Millett's *The American Dream Goes to Pot* (1970), displays a flag stuffed into a toilet—a protest of U.S. involvement in the Vietnam War.

A week after the exhibit went up, a crowd of about 300 gathered for a demonstration organized by the American Legion. Protesters, including many military veterans, said such artworks were a desecration of the American flag, obscene, and even pornographic, and

(Please turn to M Notes, page 18)

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Calendar



Harry Callahan

As a young man, Harry Callahan began photographing his wife Eleanor and the streets of his hometown, Detroit. His hobby soon became an obsession, and a few years later, a workshop conducted by Ansel Adams inspired him to make photography a full-time career. Over the next 50 years, he would explore several subjects—his family, nature, urban landscape—and techniques, including multiple exposures, high-contrast printing, and color. For Callahan, photography is the art of seeing.

Experimenting with a variety of techniques, he says, helped him to see things differently from the way he saw them before. This traveling retrospective of the photographer's work—organized by the National Gallery of Art, Washington, D.C.—is the first in the United States since 1976. On display are 116 photographs taken by Callahan between 1941 and 1992—from early portraits of his wife and daughter to recent studies of cities around the world.

September 14–November 24, 1996:

Philadelphia Museum of Art

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High Museum of Art, Atlanta

April 26–July 6, 1997:
Detroit Institute of Arts
August 2–September 28, 1997:
Museum of Contemporary Art, Chicago

Bicycles: History, Beauty, Fantasy

In 1817, a German baron—looking for a fast, inexpensive way to get around his large estate—invented a “running machine.” It had two wooden wheels and an uphol-

stered seat, but no pedals; the rider propelled it by pushing his feet along the ground. The idea of a self-propelled vehicle soon caught fire in both Europe and America. By 1863, cranks and pedals had been added to the front wheel, creating the Velocipede—a precursor to the modern bicycle. The running machine, Velocipede, and other early bicycles are on display in “Bicycles: History, Beauty, Fantasy,” an exhibition organized by the Morris Museum. Over 400 antique bicycles, prints, posters, and other objects examine both the evolution of the

two-wheeler from 1817 to 1920, and how its inexpensiveness and utility transformed Victorian society.

Through October 4, 1996:
PaineWebber Art Gallery, New York

June 8–September 7, 1997:
Morris Museum, Morristown, N.J.

Splendors of Imperial China: Treasures from the National Palace Museum, Taipei

The collection of the National Palace Museum, Taipei, Taiwan, has a long and checkered history. Com-

prised of art works collected by Chinese emperors over 11 centuries, it survived the fall of the monarchy in 1911, the Japanese invasion of China in the 1930s, and the communist takeover in the 1940s. During World War II, the collection was divided into 20,000 crates and moved to safe areas by train, boat, and truck, eventually arriving in Taiwan in 1949. The National Palace Museum opened in 1965, and the art was displayed to the public for the first time in 30 years. "Splendors of Imperial China," organized by the Metropolitan Museum of Art, New York, and the National Palace Museum, brings 450 works from the 600,000-piece collection to the United States. Objects on display include a series of

life-size imperial portraits dating from the Sung through the Ming dynasties (11th-17th centuries); painted enamel snuff bottles from the Ch'ing dynasty (1644-1911); and carved boxes housing small-scale antiquities that replicate the imperial art collections in miniature.

Through August 25, 1996:
Art Institute of Chicago
October 14-December 8, 1996:
Asian Art Museum of San Francisco
January 27-April 6, 1997:
National Gallery of Art, Washington, D.C.

A Shared Heritage: Art by Four African Americans

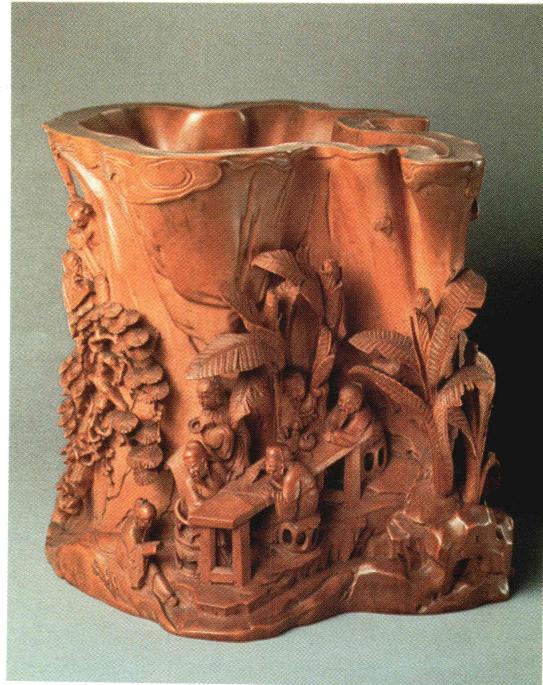
Four artists with Indianapolis connections are featured in this

exhibition organized by the Indianapolis Museum of Art. William Edouard Scott (1884-1964), John Wesley Hardrick (1891-1968), Hale Aspacio Woodruff (1900-1980), and William Majors (1930-1982), all attended the John Herron Art Institute, an art museum and school that in the 1960s was divided into the Indianapolis Museum of Art and the Herron School of Art. The artists' work reflects a wide range of stylistic and thematic influences. Scott was one of the first American artists to concentrate exclusively on black subject matter. Hardrick was greatly influenced by impressionism, while Woodruff's style evolved from cubism to realism to abstract expressionism. And Majors was a painter

Opposite: Harry Callahan, *Morocco* (1981).

Above: An imperial Chinese treasure: a brush holder depicting a scholars' gathering in the Western Garden, Ch'ing dynasty (1644-1911).

Below: This women's bicycle (c. 1868) boasts a celluloid fender—a rarity for the time.



and a printmaker whose abstract images often focused on religious themes. Together, the 65 works on display represent the development of African-American art in the 20th century.

Through July 28, 1996:
Terra Museum of American Art, Chicago

September 23-November 30, 1996:
Museum of the National Center of Afro-American Artists, Boston

Alex Katz: Under the Stars, American Landscapes 1951-1994

Alex Katz's paintings reflect widely differing influences, from abstract expressionism to realism, from colonial portraiture to contemporary movies and advertising. Since Katz began his career in the early '50s, landscape painting has been an important part of his

work. His subjects range from woodland and beach scenes in Maine to the urban landscapes of New York City. The Institute for Contemporary Art/P.S. 1 Museum organized this first retrospective of Katz's landscape work, which reveals the artist's evolving style over the last 30 years, including his experiments with perspective and light.

Through September 8, 1996:
Baltimore Museum of Art

March 15-May 3, 1997:
Norton Museum of Art, West Palm Beach, Fla.

July 19-September 14, 1997:
Portland Museum of Art, Portland, Maine

October 5, 1997-January 12, 1998:
Institute for Contemporary Art/P.S. 1 Museum, Long Island City, N.Y.



Cary Leibowitz, *Untitled (4 Jewelled Yarmulkes)*, 1992. An expression of ethnic consciousness from "Too Jewish?" Photo by John Parnell.

Too Jewish? Challenging Traditional Identities

"Too Jewish? Challenging Traditional Identities" examines how ethnic consciousness has affected the work of 23 contemporary Jewish artists. The exhibition, organized by The Jewish Museum, New York, looks at how television, film, and advertising images affect people's ideas about themselves; it also features works by artists who incorporate contemporary themes into traditional ritual and observance. The 45 works on display range from couturier Jean Paul Gaultier's Hasidic-based fashions to *Albert. Used to be Abraham* (1995), in which artist Ken Aptekar prints the title words over a 17th-century portrait, implying that the sitter changed his name to mask his Jewish identity.

Through July 14, 1996:
Jewish Museum,
New York

September 5, 1996-

January 5, 1997:

Jewish Museum,
San Francisco

January 27-March 23,
1997:

UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles

Landmarks in Print Collecting: Masterpieces from the British Museum

By the time English scientist and physician Sir Hans Sloane died in 1753, he had amassed a collection of more than 80,000 objects. Sloane's collection—including hundreds of drawings and prints—formed the basis for the British Museum, which was established by an act of Parliament in 1759. Now, for the first time in its history, the museum, in conjunction with the Museum of Fine Arts, Houston, has

organized a tour of some of its 2 million prints, from collections originally begun by Sloane and several others. The exhibition traces both the history of Western printmaking since the 15th century and the development of the British Museum's print collection over the past 250 years.

July 12-September 29,
1996:

Huntington Library,
Art Collections, and
Botanical Gardens, San
Marino, Calif.

October 16, 1996-
January 5, 1997:

Baltimore Museum of Art

January 25-April 6,
1997:

Minneapolis Institute of Arts

Pictorialism into Modernism: The Clarence H. White School of Photography

At the beginning of the 20th century, artistic photography was known as "pictorial-

ism" and was characterized by soft focus, hand-manipulated images, and romantic subject matter.

Clarence H. White (1871-1925) was considered master of the style, but his greatest contribution may have been as an educator. The C. H. White School of Photography (established 1914) educated several well-known photographers, including Paul Outerbridge, Dorothea Lange, Doris Ulmann, Anton Bruehl, and Laura Gilpin. On display in "Pictorialism to Modernism" are 117 works by White and his faculty and students.

Organized by the Detroit Institute of Arts

in collaboration with the George Eastman House, the exhibition is the first comprehensive look at White and his protégés.

Through October 27,
1996:

George Eastman House, Rochester, N.Y.

November 16, 1996-
January 12, 1997:

International Center of Photography, New York

February 1-March 30,
1997:

Spencer Museum of Art, University of Kansas, Lawrence

September 27-November 23, 1997:

University of Kentucky Art Museum, Lexington

December 13, 1997-
February 8, 1998:

Museum of Photographic Arts, San Diego

February 28-April 26,
1998:

Carleton University Art Gallery, Ottawa, Canada

California Impressionists

The 1996 Olympics in Atlanta have provided museums all over the country with an opportunity to showcase exhibitions of American art and history to new audiences. The Atlanta Committee for the Olympic Games and the Georgia Museum of Art are collaborating with California's Irvine Museum on an exhibition that brings the works of California Impressionists to Athens, Ga., a venue for the games. Drawn primarily from the collections of the Irvine Museum, the exhibition includes the work of California artists, such as Maurice Braun and Guy Rose, as well as paintings by Eastern artists who worked briefly in the region, such as Childe Hassam and William Merritt Chase.

July 6-September 1, 1996:

Georgia Museum of Art, Athens

September 18-December 31, 1996:

Gibbes Museum of Art, Charleston, S.C.

February 15-April 15, 1997:

Cummer Museum of Art and Gardens, Jacksonville, Fla.

May 15-July 15, 1997:

Museum of Art, Brigham Young University, Provo, Utah

August 15-October 15, 1997:

Crocker Art Museum, Sacramento, Calif. M

People

Robert W. Fri to director, National Museum of Natural History, Smithsonian Institution, Washington, D.C.

Graham W.J. Beal to director, Los Angeles County Museum of Art.

Warren Iliff to president and CEO, Long Beach Aquarium of the Pacific, Long Beach, Calif.

Andrew J. Doyle to deputy director/business manager, Vesterheim Norwegian-American Museum, Decorah, Iowa.



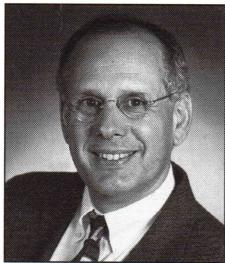
Wendy Woon to director of education, Museum of Contemporary Art, Chicago.

Tony Jones to co-chief executive officer, and **Martha Thorne** to associate curator, Art Institute of Chicago.

Jennifer Russell to deputy director for exhibitions and collections support, Museum of Modern Art, New York.

R. Andrew Maass to director, Mississippi Museum of Art, Jackson.

Amelia Brazell to director of public relations, Zoological Society of San Diego.

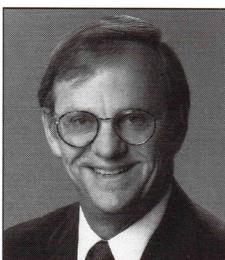


Anthony Bannon to director, George Eastman House, Rochester, N.Y.

Terence E. Keane to curator, Western Heritage Museum, Omaha, Nebr.

Oliver Percival Franklin to education coordinator, Capitol Complex Visitors Center, Austin, Tex.

Deborah Ziska to information officer, National Gallery of Art, Washington, D.C.



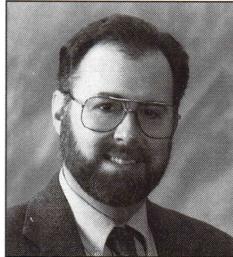
John W. Durel to executive director, Baltimore City Life Museums.

Stephen J. Pike to executive director, Virginia Museum of Natural History, Martinsville.

Sue Griswold to vice president of programs and education, Discovery Place, Charlotte, N.C.

Harry P. Creemers to vice president of development and marketing, Mint Museum of Art, Charlotte, N.C.

Adah Leah Wolf to curator, A.W. Perry Homestead Museum, Carrollton, Tex.



Thomas M. Elliott to director, Iroquois Indian Museum, Howes Cave, N.Y.

Cathryn M. Keller to director of marketing and communications, **Joseph A. Traugott** to curator of modern art, and **Michael Romero Taylor** to assistant director of New Mexico State Monuments, Museum of New Mexico, Santa Fe.



William J. Jackson to archivist, Circus World Museum, Baraboo, Wis.

Ita G. Berkow to curator of the art collection and archives, Museums at Stony Brook, New York.



Gabriella Bonert to director of marketing and public relations, Betty Brinn Children's Museum, Milwaukee.

Elena de Murias to president, Discovery Museum, Bridgeport, Conn.

Timothy L. Boruff to deputy director, Indianapolis Museum of Art.

Janet K. Braun and **Nicholas J. Czaplewski** to staff curator, **Janis C. Sacco** to senior program development specialist/natural science, and

Peter B. Tirrell to associate director, Oklahoma Museum of Natural History, University of Oklahoma, Norman.



Lynne Poirier-Wilson to senior vice president for resources and operations, **Linda M. McCann** to museum controller, and **Patricia M. Tice** to chief curator, Strong Museum, Rochester, N.Y.

Obituary

Donald A. Winer died on April 1, 1996, after a stroke. He was 68 years old. Winer was curator of fine arts, William Penn Memorial Museum, Harrisburg, Pa., from 1965 to 1988. Prior to that, he served as director for two museums: Everhart Museum, Scranton, Pa., from 1962 to 1965, and Montgomery Museum of Fine Arts, Ala., from 1958 to 1962. **M**

Please send personnel information to Jane Lusaka, Associate Editor, Museum News, AAM, 1225 Eye St. N.W., Suite 200, Washington, DC 20005.

Noteworthy



The Museum of Contemporary Art's new building and sculpture garden occupies a two-acre site in downtown Chicago.
Photograph by Steve Hall.

Several years ago, Chicago collector Muriel Newman was looking for a repository for her collection of Abstract Expressionist paintings. She offered the paintings first to the Art Institute of Chicago, and then to the Museum of Contemporary Art, Chicago, which wanted the collection, but didn't have the space. In 1980, Newman donated the collection to New York's Museum of Modern Art. Disappointed, MCA's trustees determined that Chicago would not lose any more collections to Manhattan. In 1987, they began to plan for a new museum.

This July, the **Museum of Contemporary Art**, Chicago, opens its new building and sculpture garden on a two-acre site formerly occupied by the National Guard Armory. At 220,000 square feet, the structure is seven times the size of the museum's previous facility and provides MCA with the space to install temporary exhibitions and works from its collection simultaneously. The \$46-million building is the first American commission for German architect Josef Paul Kleihues, who combined a base of Indiana limestone with a facade of aluminum panels to reflect the style of the Chicago architectural school. A large staircase takes visitors to the second-level main entrance, information center, temporary exhibition spaces, and restaurant. This level also has glass walls that enable visitors to see through the entire building. Revolving doors lead out to the terraced sculpture garden, which descends through four levels to the street. On the third and fourth floors are gallery spaces for presentations of video and media arts, as well as works from the museum's collection and by new artists. Kleihues also designed a specially lit gallery for exhibitions of works on paper. For visitors unable to climb the stairs, there are ground-level entrances, which lead to the Robert B. and Beatrice C. Mayer Education Center, a 15,000-square-foot facility with studio-classrooms, a 100-seat space for performances, conferences, and symposia; an art library; a 300-seat auditorium; and a bookstore.

Visitors can stand inside a human mouth, walk through a brain, or look through a giant eyeball at the new **Museum of Health & Medical Science**, Houston, which opened this spring. The architectural and design team, led by consultant James R. Hickox, designed the museum's main pavilion in the shape of the human body to encourage visitors to learn more about anatomy and physiology. The 7,400-square-foot exhibit also includes 30 interactive, audio/video, question-and-answer kiosks, as well as hands-on activities and informational displays.

Mingei International Museum of Folk Art, San Diego, moves to a new, 41,000-square-foot facility in July. The museum will be housed in the former House of Charm, a historic structure built in 1915. The city reconstructed the exterior of the building, and the Mingei—the principal tenant—raised approximately \$4 million to renovate the interior spaces. Architect David Rinehart's design includes a theater, library, collections research center, educational spaces, and seven galleries.

The Massillon Museum, Massillon, Ohio, reopened in May

in a former dry goods store built in the 1930s. Van Dijk, Pace, Westlake + Partners, Architects, brought the building into compliance with the Americans with Disabilities Act, and converted loft spaces to exhibition galleries. Still to be completed are the storage area, library, and education center.

Skirball Cultural Center, Los Angeles, opened this spring. The idea for the center was conceived by Uri D. Herscher, whose family fled Nazi Germany in the 1930s. Herscher became convinced that the warm welcome he received in America mirrored the experi-

ences of other immigrants. He envisioned an institution that would encourage cross-cultural exchanges and present Jewish culture as an important component of American life. The resulting Skirball Center—named for the Skirball Foundation, which provided the seed money for the project—was designed by architect Moshe Safdie at a cost of \$65 million. The 125,000-square-foot complex has several components, including the Skirball Museum (with a collection of 25,000 objects) and the Discovery Center, which teaches young people about biblical archaeology.

The Historical Society of Western Pennsylvania, Pittsburgh, has moved to a new home—the Senator John Heinz Pittsburgh Regional History Center, a 160,000-square-foot facility. Renovations to the former ice warehouse, constructed in 1898 by the Chautauqua Lake Ice Company, were designed by the firm of Bohlin Cywinski Jackson. The architects retained the building's original barrel-vaulted ceiling and window frames, and restored the pine floors to their natural color by using ground corn cobs to "sandblast" the darkened wood. ■

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demanded that they be removed from display. Once inside the museum, some demonstrators pulled the flag out of the toilet in Millett's work and carefully folded up the flag that was lying on the floor in Scott's piece. A newspaper columnist noted that while the exhibit itself was not publicly funded, the museum is on city property and gets about 7 percent of its budget from city, state, and federal money—taxpayer dollars, in other words.

What started it all, according to museum director Jim Ballinger, was a front-page article in a local paper that ran color photographs of the two artworks right after the exhibit opened. Two days later, *The Arizona Republic* ran its story—also on the front page, and also with pictures of Scott's and Millett's pieces. While the accompanying stories were fair and balanced, Ballinger says, "the photos were a lightning rod. People didn't read the article." He believes read-

ers assumed all the works in the exhibit were "the same [as] or similar" to the two depicted.

In the month that followed, demands to remove the offending art or close the exhibit escalated. Other artworks were targeted as offensive, such as Andrew Krasnow's flag image made of human skin—intended as a metaphor for the atrocities of war and abuses of human flesh. Legislators asked the city to enforce a state law prohibiting the "abuse of venerated objects." A city councilwoman proposed selling off the museum and using the proceeds to build teen centers. And approximately 750 people gathered for another protest, this one staged by the Indianapolis-based Citizens Flag Alliance, Inc., which advocates a constitutional flag protection amendment.

In letters to the editor, quotes in the local press, and in legislative chambers, the rhetoric grew heated. Many stated simply that such treatment of the flag insulted those who have fought for our country. "Obviously, the Phoenix Art

Museum director, Jim Ballinger, [and] the so-called 'artists' . . . have never had a loved one or friend in an American flag-draped coffin," said Mary Morgan of Clarkdale, Ariz., in a letter to the editor of *The Arizona Republic*. Others used sharper language. "These Phoenix Art Museum people are sleazeballs, the way they are treating our flag," railed a state lawmaker. According to one newspaper column, another irate man telephoned the museum, spoke angrily about the exhibit, and finally demanded to know if the receptionist was a Nazi. (She responded that, in fact, she was only a temp.)

Throughout, the museum maintained that removing certain artworks or shutting down the exhibit amounted to a form of censorship. In a newspaper advertisement, museum supporters said: "No one ever guaranteed that every work of art would earn universal praise. The only guarantee we have in this great country is that if you don't like something—like a piece of artwork—you



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have the freedom to say so. All of the freedoms that we cherish—and sometimes lose sight of—are presented by the same flag that is the focal point of the exhibit. . . . To silence expression goes against the very principles of this nation and sets a very dangerous precedent. . . ."

Did the museum anticipate protests of such volatility? "Not at all," says Ballinger. Museum staff knew that Scott's flag-on-the-floor piece had been picketed in 1989 while on exhibition at the School of the Art Institute of Chicago, but wasn't aware of large-scale negative reaction to any other works slated for display. Curator David Rubin had originally organized the exhibit at the Cleveland Center for Contemporary Art, where it went on view without significant event.

Still, when the Phoenix Art Museum rented the exhibit from the Cleveland institution, it realized that a general art museum's audience might respond differently than visitors to a contemporary arts center. So before mounting the

exhibit, the museum convened a community advisory committee—including military veterans and the head of a conservative think tank—to determine how best to present the artwork to the public. "No one ever suggested that there would be such an outpouring politically or in the media," Ballinger says. The most passionate censure, he believes, often came from people who had never even seen the exhibit. (Gingrich, for example, publicly declined Ballinger's invitation to visit the museum, telling reporters, "I don't have to look at a U.S. flag in the toilet to know that it is wrong.")

The museum "never considered" ceding to protesters' demands, Ballinger says: "We said it's a historical exhibition, and two or three works are being taken totally out of context." The museum's board, he says, was "100 percent behind" the decision to keep the exhibit up and intact.

At first, there wasn't much noticeable public support for the institution's position. One corporate sponsor, a Tempe-based utility company called Salt River

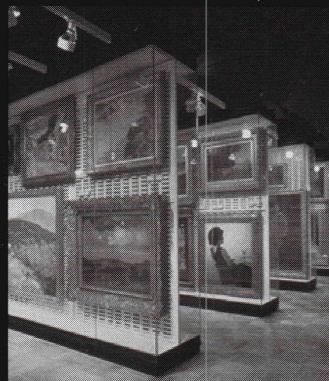
Project, pulled its support for two future museum events. Of the museum's 5,000 members, about 45 canceled their memberships in protest of the exhibit. But then the museum noticed that about 160 new, unsolicited members had joined while the exhibit was up—about five times more than usual. Donations in the lobby were about 50 percent higher than normal. Five members of the museum's director's circle (for those who contribute \$10,000 or more) dropped out, but three new ones joined.

By late spring, the dust had settled—at least as far as the public could see. No more large-scale protests had occurred, and the press had apparently turned its attention elsewhere. Behind the scenes, however, the exhibit's fallout continues. The museum's annual operating grant of \$47,000 is up for consideration by the city council this summer. A couple of council members, Ballinger says, will "try to see how much they can punish us."

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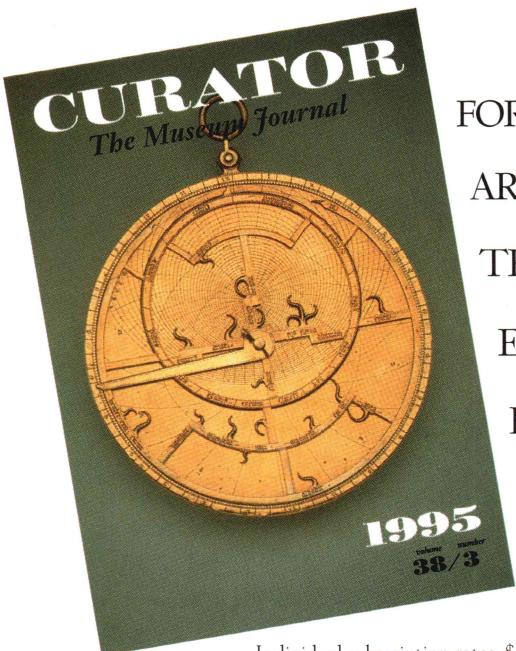
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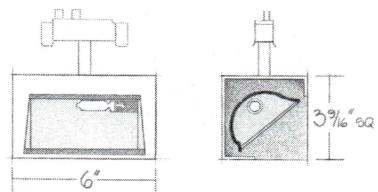
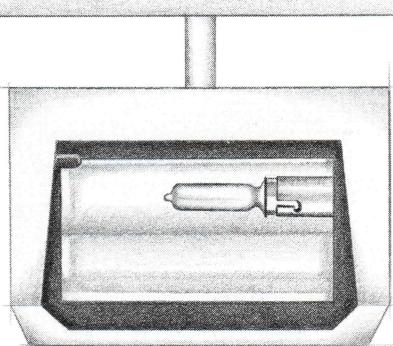
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Ballinger offers this advice: "Try to remain calm. You can't start trading barbs with everyone." When tackling sensitive topics, he believes, museums should try not to take sides. "The role of a museum as I see it . . . is to let viewers go away making up their own mind." —Susannah Cassedy O'Donnell

Making Museums Child-Friendly

For parents and teachers tired of dragging reluctant children around museums, a company called Museum Mania, based in Agoura Hills, Calif., offers an alternative. The company produces Treasure Hunt books that are designed "to make museum lovers out of children," according to Museum Mania founder Candace Jackson.

Treasure Hunts are geared toward children ages 5-14 and help them explore museums or historic landmarks with either parents or teachers. The books are available through Museum Mania or museum shops and are sold either individually for families or in bulk for classes (parent or teacher guides are included). They contain a map, instructions with each institution's rules of behavior clearly outlined, and 50-70 questions about the art and artifacts of the museum. For example, children are asked to "name at least five Indian tribes whose baskets are displayed in the cases" and "find the display case that shows the baby carriers. What were these called?"

The idea for the Treasure Hunts originated with a field trip that Jackson took with her daughter Courtney's fourth-grade class. Sandi Pope, Courtney's teacher, had developed a treasure-hunt game for a trip to the San Fernando Mission in Mission Hills, Calif. Jackson and her daughter enjoyed it so much that Jackson decided to develop similar hunts that could be used by other museums. In July 1995, she recruited two friends, Brent Block and Cindy Roche, and began writing treasure hunts for the San Fernando Mission and the Southwest Museum in Los Angeles. Jackson started with these museums at the suggestion of Pope, who had trouble scheduling a

docent for her class trip to the Southwest Museum. They then tested them on Courtney and some of her friends. After positive feedback from the children, they took the Treasure Hunts to education departments at the Southwest Museum and the San Fernando Mission. In early 1996, the company signed contracts with these two museums in addition to the Timken Museum of Art and Balboa Park, both in San Diego, and the Los Angeles-based Barry and Carole Kaye Museum of Miniatures.

To hold children's attention, the Treasure Hunts are kept to an hour to an hour-and-a-half. The hunts combat restlessness by providing sections where children are asked to draw specific objects in the museum and by recommending a snack in the middle, if the museum allows it, to keep energy levels up.

At present, there are both English and Spanish versions written for all participating museums, and Museum Mania plans on creating two versions of hunts planned for other areas with large numbers of Spanish-speaking residents. Museum Mania did not originally intend for the hunts to be bilingual. However, San Diego-area museums requested that the Treasure Hunts, as well as the accompanying teacher guides, be in both languages because many classes come from Tijuana to visit.

Museum Mania focuses mainly on making a museum visit a positive experience for children. The company does not follow up with children to reinforce what was learned during the hunt. Jackson feels that this is the responsibility of the teacher or parent. "Our emphasis is on having them enjoy [the museum] and introducing them to it. It is up to the museum, teacher, and parent to take it further," she said.

Jackson, Museum Mania's only full-time staff person, has a background in marketing, and Vice President Brent Block and Curriculum Coordinator Cindy Roche are teachers in the California school system. Their lack of museum experience has not been a problem, according to Jackson. "When you are outside of a particular situation, you don't fully realize the boundaries," she said. "Museum education departments focus on technical and educational



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aspects. I offer a fresh approach that people in [museum] education don't have."

However, Museum Mania's lack of museum experience might explain why some larger museums and art museums have turned down the product. Jackson thinks they "view it as competition to their education departments and think that we are inferior because we don't have art history backgrounds . . . or in-house museum experience."

Museum Mania is aware of its limitations and therefore invites staff participation in developing the hunts. "No one knows the collection as well as the people that work there; that's why we encourage the museum staff's input," said Jackson. "A cooperative effort turns out the best Treasure Hunt." Barbara Arvi, curator of education of the Southwest Museum, was intrigued by the idea of a Treasure Hunt at her museum. The museum, prior to Jackson's proposal, had been looking for a way to increase visitation, especially from families. "It is something

we would have liked to have done [on our own] if we had the time and the funds," said Arvi.

John Petersen, general manager of the Timken Museum of Art, said that the Treasure Hunt "filled a critical need for programming [involving] families and school groups." In terms of Museum Mania staff's lack of an art history background, Petersen acknowledged this as a potential problem. "That's why we wanted to be so involved. . . . We wanted to make sure the data was accurate and presented in a way that was responsible to the community."

Museum Mania, currently a for-profit organization, is trying to obtain non-profit status. The company hopes this will allow them greater access to volunteers, funding, and advertising. If Museum Mania obtains nonprofit status, Jackson thinks there will be more opportunity for expansion through grants from organizations such as the NEA, and that with growth, private companies will

be more likely to advertise in and fund the Treasure Hunt books.

Until now, the company's advertising has been limited to its site on the World Wide Web (<http://www.museum mania.com>), which Jackson believes is the most efficient, least expensive way to advertise. Though responses have been limited, she is hoping to increase Web-site visitation with a chat room where children can discuss the Treasure Hunts.

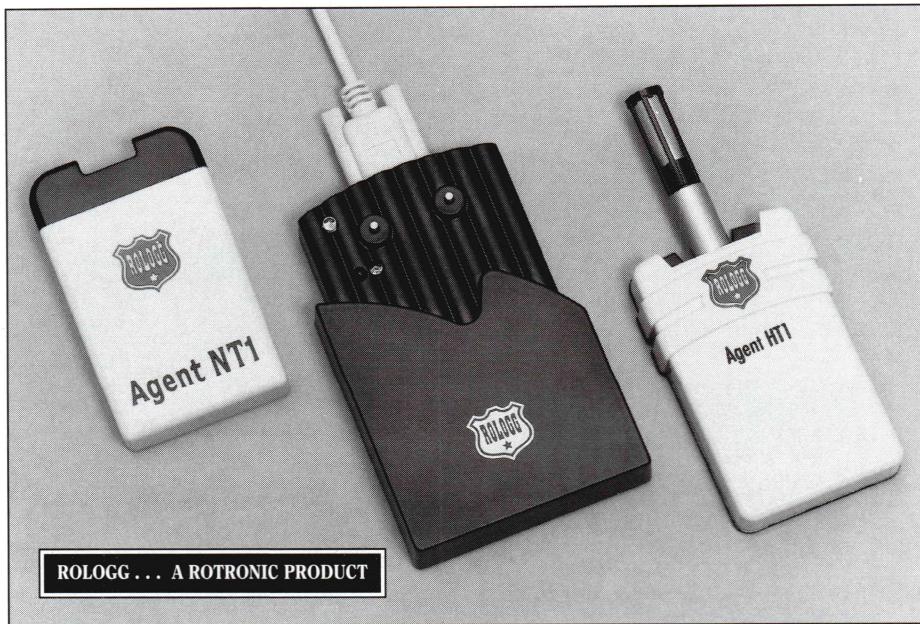
Museum Mania is trying to create hunts for most California museums. The company's next step will be establishing representatives in other U.S. cities to deal specifically with Treasure Hunts for museums in those areas.

The books are available in shops at participating museums and from Museum Mania. For Treasure Hunt books or information, contact Candace Jackson, 5699 Kanan Rd., Suite 142, Agoura Hills, CA 91301; 818/707-4289; fax 818/707-8690; e-mail: camuseum@museummania.com.—Susan Breitkopf

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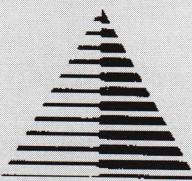
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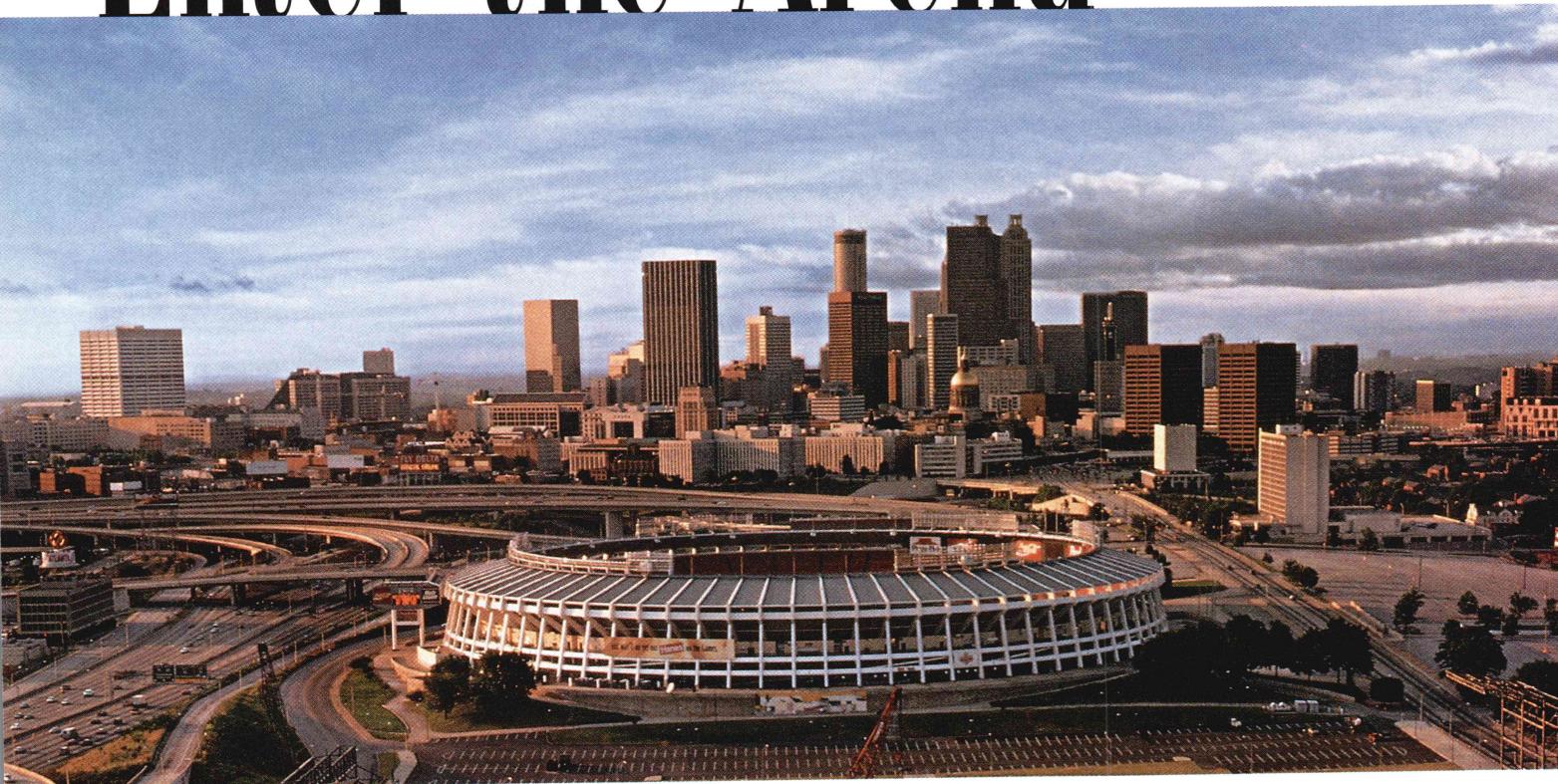
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"Competing in the Arena: Content, Creativity, and Cooperation" is the theme of the 1997 American Association of Museums Annual Meeting.

Session proposals are strongly encouraged on issues that address collaboration and cooperation with an emphasis on financial issues. Suggested topics include: achieving fiscal stability in an era of declining public support; appropriate strategies for earned income; links between museums and the growing market for travel and tourism; and how museums can be "at the table" when business and government leaders develop national and community policy.

Program proposals can be obtained by contacting the AAM meetings department at 202/289-9113. Program proposals must be received by September 9, 1996.

Kalamazoo's One-Robot Show

BY JANE LUSAKA

Some people refer to the Kalamazoo Valley Museum's new learning hall as a classroom. Others call it an interactive theater; still others, an exhibit space. But few dispute that the Mary J. Stryker Interactive Learning Hall has a most distinctive occupant—O.P.U.S., a 14-foot, one-eyed, three-armed, talking robot. (The acronym stands for Optimal Patterning and Understanding System.) Described by its creators as "part scholar, part ringmaster, part stand-up comedian," O.P.U.S. emcees a 10-minute audiovisual presentation designed to educate and entertain visitors about the diverse ways people can explore their community.

"We see ourselves very much now in the mold of 'edutainment,'" says Patrick Norris, director of the Kalamazoo, Mich.-based museum (formerly known as the Kalamazoo Public Museum). "We are in the business of selling quality time, both to school groups during the week and families on the weekend. We wanted to be a place where something interesting was happening, since we are competing for the leisure time of families."

This is the question that museum staff are constantly asking themselves: how to attract the attention of people, especially children, who are constantly enticed by images and sounds from television, music videos, computer games, and the Internet? And once young visitors are inside the door, how can museums ensure that they obtain and retain information?

The Kalamazoo Valley Museum thinks it has found an answer: a teaching style and "teacher" that reflect the technological age. And the museum has an additional goal: to teach children how to sort through, organize, and apply all the different types of information they see and hear. "We want people, students in



O.P.U.S., the Kalamazoo Valley Museum's talking robot, has been known to crack a few jokes.
Photo by Blake Discher.

particular, to step into the mind of O.P.U.S.—the mind of a computer, really—and feel what it is like to leap into nonlinear logic," says Norris. "The O.P.U.S. experience is akin to you being the database and making the choices that connect information."

"Each day we are inundated with an overwhelming amount of information," concurs Andrew Dahl, president of Dawber & Company, Inc., the Michigan-based company that created the \$2-million system. "O.P.U.S., as a collector of knowledge, helps demonstrate how to connect information so that the connections lead to learning and understanding."

Inside the learning hall, O.P.U.S. is a "one-robot show," teaching and performing for its audience in front of a 14-by-40-foot video projection screen. Each

of the hall's 91 seats has its own computer work station, complete with color monitor. On-screen menus with special icons prompt the audience to choose from eight subject categories: aviation, computers, the cosmos, energy, healing, music, sails, and trees—topics that reflect both the museum's exhibits and collections, and the Kalamazoo community. Supervised by Norris and his staff, Dawber & Company conducted the research, found the images, and wrote the text. The museum recently asked the company to add eight more subjects to the system.

During each minute-and-a-half session, visitors choose a topic of interest. An audience response system then identifies the top three choices. "There's no majority rule," says Dahl. "Let's say 25 people pick aviation, 23 people pick

music, 22 people pick healing, and the rest [pick other topics]. The system takes the first three, puts them up on the main screen," and the audience learns about all three simultaneously. Using Dahl's scenario, half of the screen would be devoted to video images about aviation, with facts about music on one-third of the screen, and information about healing—in text and still pictures—occupying the rest. O.P.U.S. moves in front of the screen, using its arms and a voice simulation program to highlight important facts and crack a few jokes.

At their own computer stations, people can find out about any of the eight topics covered—even if those categories are not displayed on the main screen. "We have been able to program the system to incorporate each and every audience member's input into the overall

Kalamazoo Valley Community College in 1991, and a new "state-of-the art" building, which opened to the public in February 1996.

The building is home to several other interactive areas besides the learning hall, including a planetarium and a Challenger space station. Many of the exhibits encourage people to see how history, nature, and technology relate to each other. Norris hopes that visitors will think of the museum as more than a once-a-year activity. That idea is echoed by E. Verner Johnson, the building's architect, who insisted that the museum have an interactive theater. "Exhibits have become more and more interactive," says Johnson. "They used to be very static and linear. And that's how theatrical presentations have been. With all the new technology, I

wanted to pick something that really didn't have a gender, that was futuristic, but didn't really tie into any time period."

Visitors will find that visual stimulation is provided by more than just the robot. Dawber's creative team, which was influenced by Swiss industrial designer E.I. Gieger, wanted the learning hall to have a "high-tech feel [combined] with a lot of the organic shapes for which Gieger is known," says Dahl. "Embedded into the walls are bits and pieces of representational sculptures, things like sun dials, clock faces, telephones, pens, and telescopes"—tools used for amusement, education, and exploration. Descriptions of the room, which was designed by the team who created the miniatures for *Jurassic Park*, seem closer to a science fiction movie set than the traditional museum classroom. According to company literature, "lights illuminate walls that seem to expand and heave, like lungs breathing, through a maze of high-tech gadgetry." As Dahl puts it, "We wanted to give the impression that the theater is alive."

Though the learning hall was designed particularly for kids between the ages of 7 and 15, no one is refused a ticket. According to Dahl, a visitor does not need to be familiar with computers to fully appreciate the O.P.U.S. experience. There's a tutorial at the beginning of each presentation, and "everything is touch-screen and menu-driven," he says. "If you know how to use your pointing finger, you've pretty much got it."

Norris and his staff, however, "are finding that this is very age-specific. Boys and girls, up to and including teenagers, they're used to video games, they're used to quick reaction; they think it's fine, it's not confusing to them." According to the director, older people—himself included—are not as comfortable with O.P.U.S. Many adults, Norris believes, feel that 90 seconds is not enough time to look at the computer screen, choose from among the icons, and absorb the information that appears. Then again, he says, "the intended audience is not older people, [but] kids who are going to have to handle, for the next generation, the problems that we're leaving them." ■

"If you know how to use your pointing finger, you've pretty much got it"

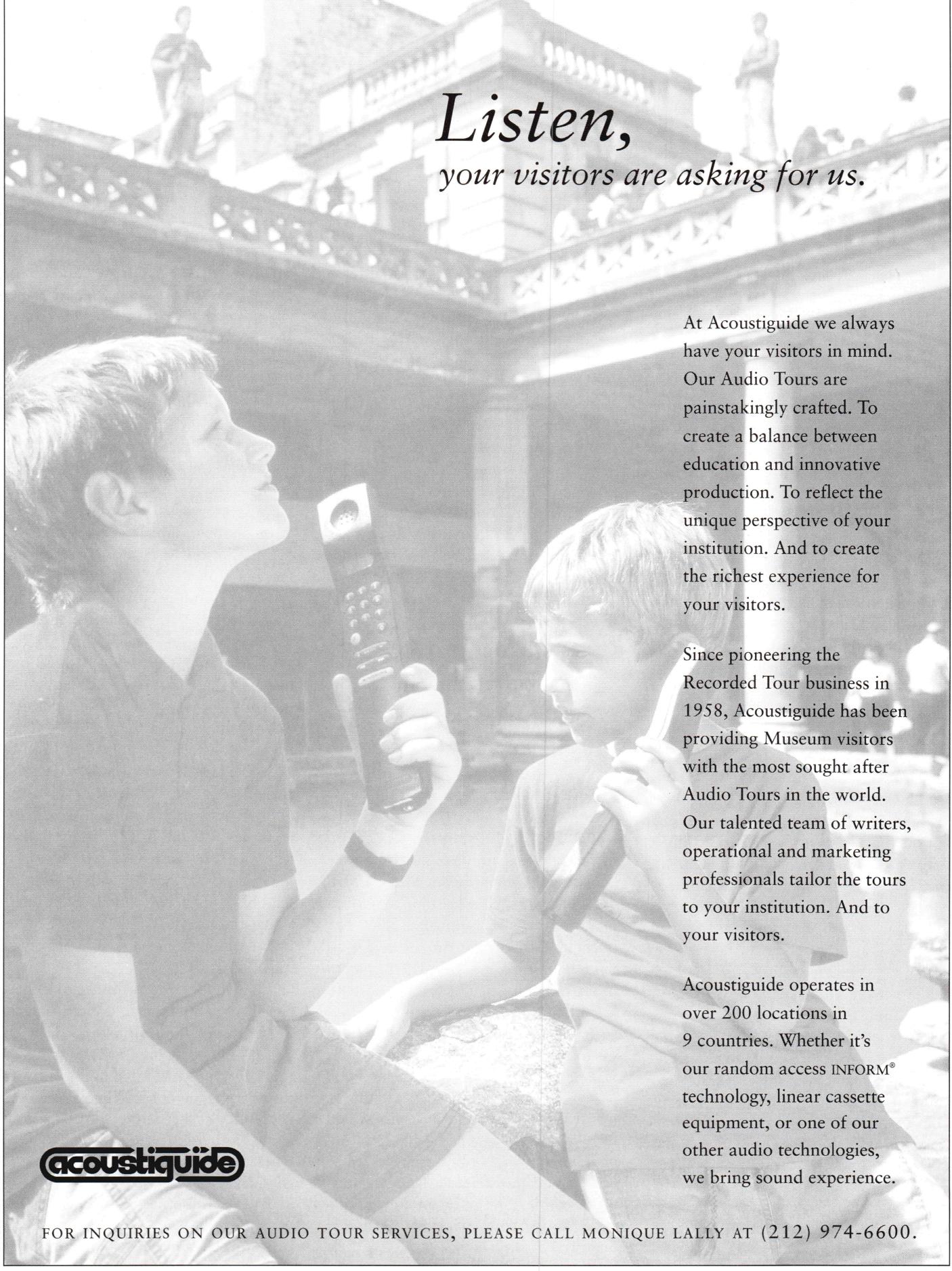
experience," Dahl says. "Let's say you picked the second choice. You can explore music on your own—because you are not interested in aviation—and go into the database and play around for that minute-and-a-half. Or you can enjoy the main presentation. Or you can explore something else." At the end of each session, O.P.U.S. explains how all the topics relate to each other. And the museum encourages visitors to explore the subjects further—both inside and outside its walls.

When Norris was hired in 1985, one of his first tasks was to refine the mission of the museum, which was founded in 1928. Today, the institution is defined as "a participatory museum of history, science, and technology, linking Southwest Michigan to the world, [and offering] learning experiences that foster the understanding of significant issues shaping our regional community." With the reshaped mission came a transfer in governance from the public library to the

dreamed of a time when the audience could make each visit to the theater a different experience."

Dahl estimates that more than 64 million combinations of screens, stories, and images are possible. A person would have to visit O.P.U.S. 400 times, he says, to see them all. To keep track of all the potential variations, Dawber & Company furnished O.P.U.S. with an interactive database controlled by more than 100 computers and millions of programming inputs.

Mechanically, O.P.U.S. is a combination of three robotic arms manufactured by Nachi Robotic Systems, Inc., a Japanese firm with a branch in Novi, Mich. This is the first time that this type of robot—usually used on factory production lines—has been applied in a museum setting. Dawber & Company designed O.P.U.S.'s exterior appearance, including the fiberglass head. "We could have made it look like anything," says Dahl. "It almost didn't matter. We



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Vital Lessons

BY STEVEN MILLER

The New-York Historical Society: Lessons from One Nonprofit's Long Struggle for Survival. By Kevin Guthrie. San Francisco: Jossey-Bass Publishers, 1996. 270 pp., cloth. \$29.95.

At the 1995 annual meeting of the American Association of Museums, there was a session entitled "Financial Stabilization and Deaccessioning at the New-York Historical Society." It was packed. This was the first time the New-York Historical Society was the exclusive subject for public discussion in front of a national museum audience. Clearly there was vital interest.

Unfortunately, the core issues on everyone's mind were not addressed. In fact, they were neatly side-stepped by the session's focus on the mechanics of deaccessioning. Certainly this is an important subject in the museum field, but that is not why people crammed into that room in Philadelphia last May. We thought we would learn about the crises facing one of our nation's great collecting institutions. We hoped we would hear from actual participants about what had happened, what was going on, and why. Finally, we sought advice on how to guard against such a disaster. Few answers were forthcoming.

However, in an aside by Elizabeth Gotbaum, director of the New-York Historical Society and the session's chair, we learned that a book about the Society's troubles was in the works. That book—*The New-York Historical Society: Lessons from One Nonprofit's Long Struggle for Survival*, by Kevin Guthrie—has now been published, and it is absolutely required reading for anyone in the museum field or anyone interested in

the nonprofit sector in America.

Guthrie's work is the result of a study sponsored by the Andrew W. Mellon Foundation; William G. Brown, the foundation's president, provides the book's foreword. One of Brown's statements, among many regarding the value of the study, is worth quoting: "Careful examination of what happened to the Society over its long history, of decisions made and not made, of changing circumstances and unchanging policies, is extraordinarily illuminating for anyone interested in the well-being of nonprofit institutions." The Mellon Foundation is

chronologically. A chapter on the so-called early years of the Society (a rather long time, dating from 1804-1959) provides background information. Of course, there are a few points to quibble over. For instance, I do wonder if the Society "accepted anything and everything it was given." How can we really know?

Guthrie's description of the Society's post-1960 years is riveting. Most of the book deals with the 1982 to 1992 period. Page by page, the reader is drawn through one misfortune after another, as the institution sinks into a deeper and more complex mire. By 1982, the once substantial and promising endowment was stagnant; some disgruntled (or scared) staff had joined the United Auto Workers union; there was a strike; directors had changed; and more than a few wasteful discussions had diverted attention from critical priorities. Battles erupted between the library and museum staff over funding priorities and jurisdiction over collections like the architectural drawings. A costly settlement followed the abrupt dismissal of an influential curator. One wonders how many people associated with the Society felt obliged to focus on personal professional advancement at the expense of the organization. Strange things happen during traumatic times.

Incidentally, the author has deliberately chosen not to include discussions of the Gotbaum administration. While this decision is probably understandable, I think everyone interested in the plight of the Society would like to know just what is planned. What is the current vision? What is the definition of the Society, where is it headed, and how is it going to get there?

Bad luck also has contributed to the woes of the Society. The double-digit inflation of the 1970s had a severely

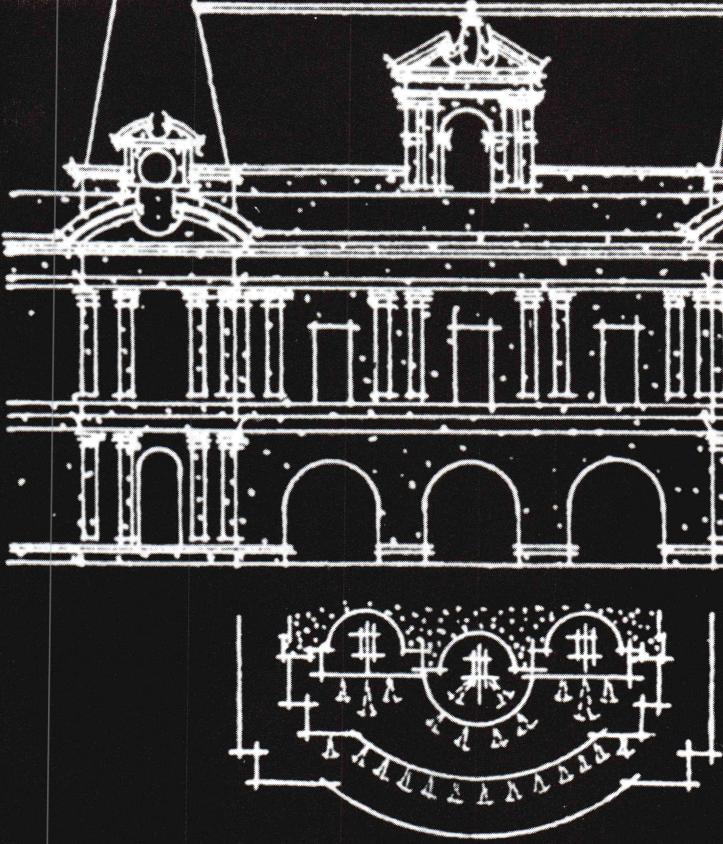
Absolutely required reading for anyone in the museum field

to be applauded for initiating the study resulting in this book.

Before being hired by the foundation to conduct the study, Guthrie had little knowledge of the museum field. At first, the choice of such an author may seem odd; yet in application, it works. The only drawback for those in the field is his tendency to explain things familiar to most museum professionals, and to include information of little relevancy, such as various lists of collections. But the book is designed for the general public, and such digressions could be informative. By his own admission, Guthrie, who has a background in business and technology, had to reorient his entrepreneurial and commercial bent. He had to understand the characteristics of nonprofit entities, and of institutions devoted to collecting original historical materials.

Appropriately, the book is organized

Steven Miller is executive director, The Bennington Museum, Bennington, Vt.



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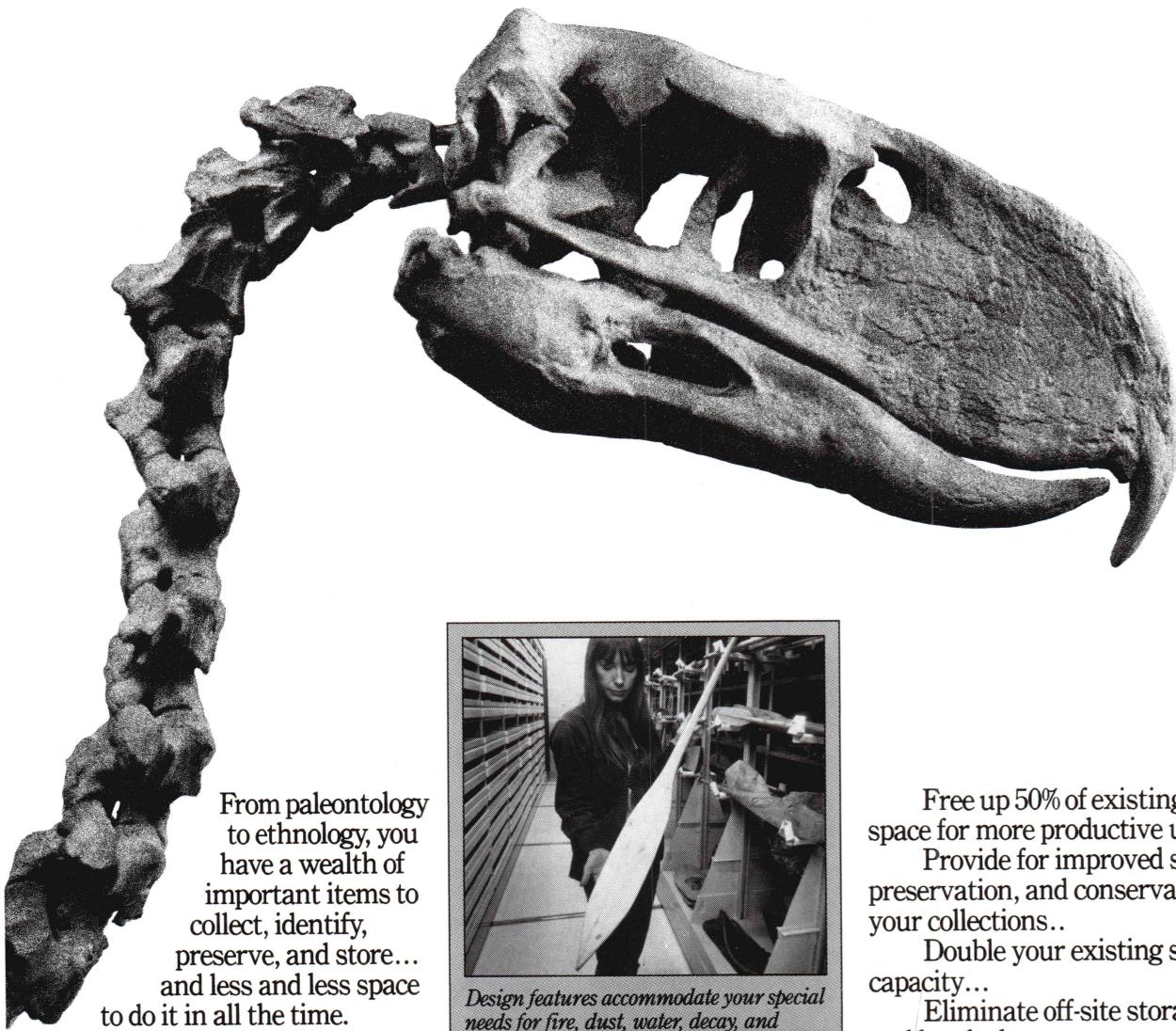
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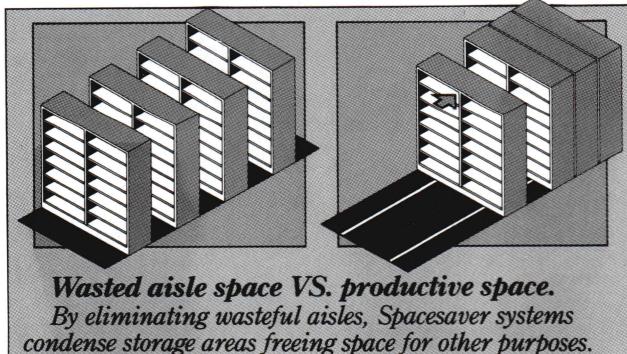
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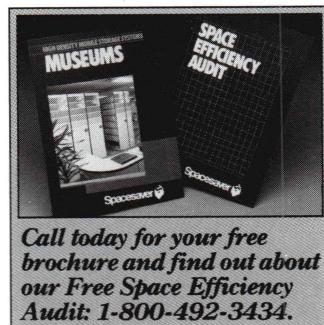
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The U.S. Public Domain: It's Not What It Used To Be

BY MICHAEL R. KLIPPER AND CHRISTOPHER A. MEYER

Assume the following: Your museum is planning a series of events for the fall of 1996 to commemorate the centenary of a respected European painter who died in 1963. You would like to mount an initial exhibit of 18 of the painter's works at your museum, followed by a traveling show throughout the United States. To complement these showings, you plan to release a book, video, and CD-ROM containing reproductions of his works and launch a national merchandising campaign, including reproductions of his artwork on posters, neckties, and post cards. Your museum has exhibited and made reproductions of 12 of the artist's works in the past.

You are especially excited because six works from the artist's early years (1925-1935) that have been missing for decades have been located and will be included in all aspects of the exhibition.

It is widely perceived that the artist's works fell into the public domain in the U.S. because no one renewed any of the paintings' copyrights as was required at that time by U.S. copyright law. And, just to make sure, you checked the records of the United States Copyright Office and found no evidence of renewal.

Then—to your surprise—a letter written on behalf of the artist's son arrives from a law firm located in the artist's native country. Enclosed are a

number of similar documents, each entitled "Notice of Intent to Enforce Restored Copyrights Re: Estate of Artist X." These materials announce the son's intent to enforce his "copyright" in each of the 18 works that you intend to use. Specifically, the notices register objections to all uses of the painter's works contemplated in your project.

You're beside yourself. How can a work be resurrected from the public domain? You know with certainty that the 18 works all fell into the public domain in the U.S. And you've utilized some of this artist's works before without objection. Welcome to the exciting new world of "copyright restoration."

In 1994, the Uruguay Round Amendments Act (URAA) became law. It is intended to implement international agreements resulting from the Uruguay Round of the General Agreement on Tariffs and Trade (GATT). Among other things, the URAA amends § 104A of the copyright act, now entitled "Copyright in Restored Works." In rather ambiguous language, that section says that countless foreign works that fell into the public domain in the U.S. have been removed from copyright purgatory and now enjoy copyright protection. Thus, those who in the past made use of foreign works, confident that such works were permanently lodged in the public domain, must exercise extra care in the future.

Why did the U.S. adopt § 104A?

Two reasons are generally given. First, the Berne Convention—the most prominent international copyright agreement—requires member nations to provide copyright protection for foreign works that are not in the public domain in their country of origin. The U.S. was criticized when it joined Berne in 1989 because it made no such provision. § 104A is intended to end this controversy,

and, of greater practical consequence, to prevent other nations from seeking trade sanctions against the U.S. for not complying with the Berne Convention. Second, U.S. copyright owners hope that adoption of § 104A will prompt other governments to provide a mechanism allowing certain U.S. works in their countries to be resurrected from their public domains.

When did § 104A go into effect?

Although there has been some dispute, it now seems clear that the effective date is Jan. 1, 1996. That means qualifying foreign works had their copyright protection automatically restored on that date. As discussed below, the owner of a work with restored copyright could enforce all his rights in the work as of that date unless he sought to act against a "reliance party"—someone who previously relied in good faith on the correct belief that the work was in the public domain.

What works have had copyright protection restored?

§ 104A provides for the restoration of copyright in works produced in 1921 or later in "eligible countries"—those nations (other than the U.S.) that are members of the Berne Convention or the World Trade Organization (WTO). This is a large group—as of Feb. 22, 1996, works from 144 countries were eligible for rescue from the public domain in the U.S. because they came from countries belonging to Berne and/or WTO.

§ 104A provides a multipart test for determining whether a work previously in the U.S. public domain qualifies for restoration of copyright. Most notably, the law requires that the copyright in such works must not have expired in their "source country" (the nation where they originated). Further, the works

(Please turn to Law, page 67)

Michael R. Klipper and Christopher A. Meyer are partners in the Washington, D.C., law firm of Meyer & Klipper, PLLC. Their practice focuses on international and domestic copyright issues, legislative matters, constitutional law issues, computer and technology issues, and trademark registrations and disputes. The views expressed in this article are theirs and should not be confused with formal legal advice.



ATLANTA'S CULTURAL

Above: Karekin Goekjian, *Windsor Columns, Port Gibson, Mississippi* (1991). From "Picturing the South: 1860 to the Present."



Defining the Soul of a City

By Lauren Lantos

When Pierre de Coubertin (1863-1937) set out in 1892 to revive the Olympic Games, he probably knew very little about the benefits of advance ticket sales and the dangers of ambush marketing. And he probably didn't know Atlanta, Ga., from Tuscaloosa. But the baron knew his history. At the Games in ancient Greece, poets recited verses dedicated to the winners while painters created their portraits and sculptors immortalized them in marble.

In 1906, de Coubertin and a group of peers proposed that art and culture be included in the Games of the Modern Olympiads. Based on this proposal, the International Olympic Committee (IOC) outlined the guidelines for a Cultural Olympiad—an arts and cultural festival for the period during, and often preceding, the Olympic Games.

Since then, each host city has had the option of choosing the type and length of festival to present. Montreal (1976) and Moscow (1980) presented only native artists. Seoul (1988) featured traditional and modern Korean work. Mexico City (1968), Munich (1972),

Lauren Lantos is associate editor of Museum News.

OLYMPIAD



The giant neon Coca-Cola sign lights up the Atlanta sky. The company, like others in the city, has been a strong supporter of the arts.

Los Angeles (1984), and Barcelona (1992) presented international festivals.

The Atlanta Committee for the Olympic Games (ACOG) has produced the most expansive program ever, an arts, culture, and entertainment festival that began in 1993 and will culminate in the nine-week Olympic Arts Festival (June 1-Aug. 4, 1996). With more than a million visitors expected and the attention of the world's news media focused on the city, Atlanta's cultural institutions would seem poised for a windfall of recognition and revenue.

But as with any long-term project that attempts to unite hundreds of factions of the cultural community, overcome severe budget struggles, avoid political turf battles, and meet the expectations of thousands of people who have been hungry for international exposure for decades—the Cultural Olympiad has not been easy to pull off. The project has been challenging, frustrating, demanding, and satisfying for its organizers and participants. The adjective depends on the day.

Some of Atlanta's museums have taken advantage of the wave of activity stimulated by the Olympic spotlight. Others have complaints about how they were treated. Most had extremely high expectations that ACOG couldn't possibly fulfill. And all of the city's cultural institutions are anxious about tabulating their admissions revenue after the closing ceremonies.

"On Aug. 5, we just don't want to be faced with a huge deficit," said Catherine Howett Smith, interim director of the Michael C. Carlos Museum at Emory University. "Or if you

are, you want to at least be able to say it was worth it because of the international exposure."

THINKING BIG, SOUTHERN STYLE

Compared to other cities, Atlanta's goals for the Cultural Olympiad sound ambitious. Most Cultural Olympiads have run from four to 10 weeks; Atlanta's has been going on for four years. But then, the city has been thinking big since long before a real estate lawyer named Billy Payne got bored with his law practice and began a decade-long quest to bring the Olympics to Atlanta—one of the few cities to host the Games using primarily private funds. If de Coubertin could catch a flight into the Hartsfield Atlanta International Airport today, he might be overwhelmed at what has become of his dream to put "muscular strength and creative imagination, those two poles of human life" on the same stage.

The themes of Atlanta's Cultural Olympiad are simple: southern connections and international connections. The stated goals are a bit more complex: to explore the diverse cultural experiences of Atlanta, the state of Georgia, and the American South; to present to southern audiences a variety of distinguished international artists; and to develop local, regional, and international relationships among artists and audiences and leave behind an expanded vision through which Atlanta may be recognized as an international center of innovative arts, culture, and entertainment.

The statistics are staggering: more than 3,000 performers and artisans; approximately 200 performances by artists and

ensembles; 23 theater and dance companies; 22 exhibitions; and more than 15 public works of art, including two major commissions—Siah Armajani's *Centennial Olympic Cauldron*, a 111-foot tower supporting a 21-foot-high cauldron, connected to the Olympic Stadium by a 190-foot-long bridge; and Tony Cragg's 24-foot, 4.5-ton piece called *World Events*.

Since its inception in 1993, the Cultural Olympiad has engaged local and regional cultural and educational institutions as collaborators. This approach has opened new avenues for cultural exchanges and partnerships around the world. In 1993, for example, the Cultural Olympiad began with "Olympic Winterland: Encounters with Norwegian Cultures," a month-long cultural exchange with Lillehammer, the host city of the 1994 Winter Olympic Games. "Mexico! A Cultural Tapestry," was an eight-week festival honoring the 25th anniversary of the Mexico City Olympic Games. In 1994, "Celebrate Africa!" featured 600 African artisans and performers representing 27 African nations during a 10-day collaboration with the National Black Arts Festival. From 1994-1996, in collaboration with the High Museum of Art, the Cultural Olympiad presented a program of more than 100 landmark films celebrating the 100th anniversary of film in 1995. This program will continue through the Olympic Arts Festival.

GREEN EXPECTATIONS

When Atlanta won the opportunity to host the Olympics, the first reaction for many museum directors was—money.

"The initial impression was that ACOG could fund your dream exhibition, shop sales would soar, and admission sales would go up," said the Carlos Museum's Catherine Howett Smith. "They [ACOG] gave us \$200,000 for . . . two exhibitions. I know other cultural institutions were faced with this staggering fund-raising project after the 1992 fantasy. . . . Most of our funding plan for our shows—about one-half—is from the Games [admission fees, special events, shop sales, etc.], which is a risky way to enter a project, but we made a decision to take a risk because of the opportunity of the Games."

Jeffrey Babcock, director of the Cultural Olympiad, had a budget of approximately \$25 million, and he and his staff faced 5,000 unsolicited project proposals. The process of drafting a proposal and having it accepted evolved over a period of time, but, according to Babcock, some institutions understood the mission of the Cultural Olympiad better than others.

"Some institutions have taken advantage of the unique strategic position the Olympics has given them," he said. "The Puppetry Arts Center has used this four-year period to completely redefine their mission—with four summers of international programs."

In addition to several pre-Olympic exhibits, the Michael C. Carlos Museum has developed two concurrent exhibitions to be presented during the Olympic Arts Festival: "Souls Grown Deep: African-American Vernacular Art of the South," which will be shown at a new 30,000-foot gallery space in City Hall East, developed by the Carlos, ACOG, and the city's Bureau of Cultural Affairs; and "Thornton Dial: Remembering the Road," which will be shown at the Carlos Museum. The additional exhibition space will allow the Carlos to attract downtown visitors as well as people who are willing to make the 15-minute commute by shuttle bus to the university.

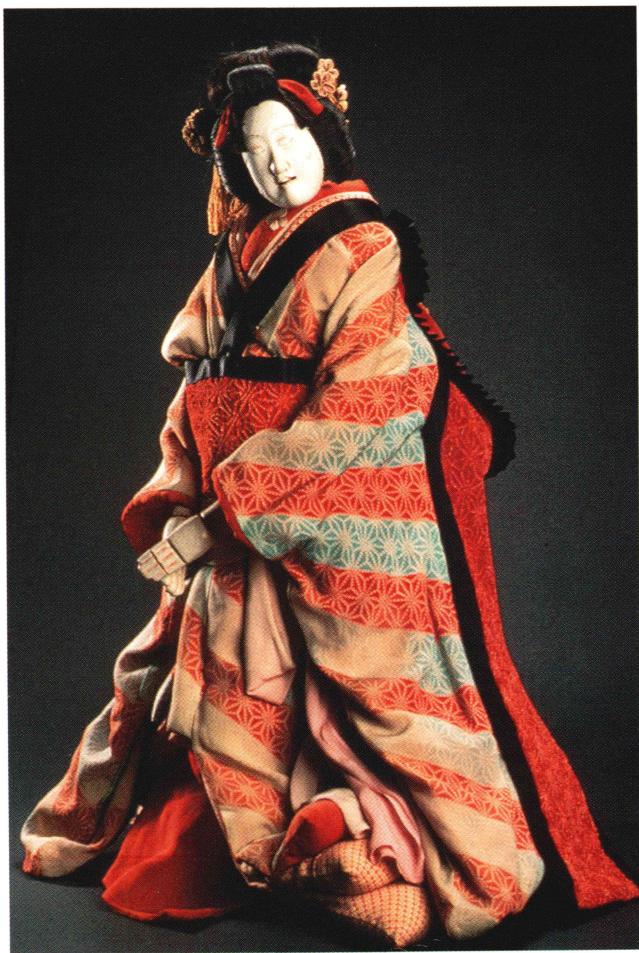
Nexus Contemporary Art Center is collaborating with ACOG to present "Out of Bounds: New Work by Eight Southeast Artists." From a field of 800 candidates, co-curators Annette DiMeo Carlozzi, visual arts producer for the Cultural Olympiad, and Julia A. Fenton, former project director for Nexus, selected the artists during a nine-month period in which they visited more than 150 artists' studios in 12 states. And SciTrek (The Science and Technology Museum of Atlanta) is featuring "Mind and Body: The Revival of the Olympic Idea," a show curated by the Greek Ministry of Culture. The show uses artifacts, photographs, sculpture, film clips, and video footage of all the Olympic Games since 1896 to celebrate the relationship between mind and body. "Although we received no funding from ACOG, they have been very much a co-partner in promoting it," said SciTrek Public Relations Manager Edward McNally.

Other institutions prepared special exhibitions, but decided not to submit proposals to ACOG for fear there would be too

"There's a disconnect between the arts and the rest of the world. . . . I'm not sure the arts organizations communicate effectively with business organizations and get the support they should"

many strings attached to that funding. A few institutions saw the Games as an opportunity to make money without spending much. The Atlanta Botanical Garden (ABG), for example, is renting out its facilities as a corporate hospitality center.

"We have not spent a great deal of money related to the Olympics," said Executive Director Alston Glenn. "Basically, we'll try to highlight what we have here. Making money from the corporate end is not our primary goal. We don't receive government funds, so we're always hosting events as a way to support ourselves—weddings, private parties, senior proms. We also plan to extend our regular hours and remain open to



"Osume or Musume" puppet from Awaji, Japan (c. 1940). From "Puppets: The Power of Wonder," one of the Center for Puppetry Arts' contributions to the Cultural Olympiad. Photo by Richard Termine.

the public and to our members."

ABG also will be the site for two large sculptures—*The Sacrifice of Isaac*, by Israeli artist Menashe Kadishman, and *The Potato Eaters*, by Canadian artist Noel Harding—as well as a 100-foot, floral Olympic torch designed to be seen from the air but also visible to earth-bound visitors from a viewing platform.

One problem with the community of cultural institutions, according to Babcock, is that they don't appreciate that they are going to be judged as a cultural community. He believes they are more concerned about how their particular institution will be judged or how much money they will bring in.

"I don't think the arts in this community or nationally do a good job of marketing themselves—it's endemic," he said. "There's a disconnect between the arts and the rest of the world. . . . The business community in Atlanta is extremely supportive of the arts, but I'm not sure the arts organizations communicate effectively with the business organizations and get the level of support that they should."

Babcock, who's been on the other side of the arts funding fence as a founder of the New World Symphony in Miami and has observed other Cultural Olympiads, empathizes with arts

organizations' struggle to make ends meet. He made the commitment early on to accommodate local organizations much more than was the case in Los Angeles. Still, his greatest challenge has been trying to satisfy all the inflated dreams. "What we produce has to be absolutely superior, and there are expectations that the arts community will be treated with equal attention as the Olympic events—an expectation that is impossible to meet," he said.

INTERNATIONAL SPOTLIGHT

One place in town where expectations have been soaring for months is at the High Museum of Art, where "Rings: Five Passions in World Art," the cornerstone of the Olympic Arts Festival, opens on the Fourth of July. This show, organized by J. Carter Brown, director emeritus of the National Gallery of Art, uses the five Olympic rings—a symbol proposed by de Coubertin in 1914—to refer to 7,500 years of art representing the five universal emotions of love, anguish, awe, triumph, and joy. The show, which cost about \$3.5 million, is an attempt by Ned Rifkin, director of the High Museum, to catapult the museum into the international spotlight. "It was clear to me that the High had to do something exceptional—that would make us more visible internationally," said Rifkin. "This community is about to go through major exposure for the first time."

The exhibition will be on the third and fourth floors of the High Museum of Art and will include 129 paintings and sculptures from 106 public and private collections representing art from more than 40 countries.

"We do not limit ourselves geographically, so the five basic areas of the world that were originally symbolized by the rings are included," said Brown. "There are about 200 nations in the Olympics, you know. We can't possibly represent every nation, but we can represent every geographic area, and the same with the basic religions and the basic cultural mainstreams. . . . There's something for everyone who comes to the Olympics from whatever part of the world—to identify with as representing something they feel—we hope that they feel—represents them."

Despite Brown's bubbly enthusiasm when he discusses putting together this show, he says he had a moment of doubt. "I really didn't even want to do this one, but he [Ned Rifkin] hit me at a weak moment, which was the first week after I had moved into this office [on Pennsylvania Ave. in Washington, D.C.]. He was the very first visitor, and I hadn't yet been offered the chairmanship of Ovation [a new television network dedicated exclusively to the visual and performing arts], and, like any recently retired person, wondered what I was going to do all day," said Brown.

Rifkin, in a roundabout way, gives Brown credit for the idea. "I thought he thought I thought it was his idea," Rifkin

said. And Brown is quick to clarify: "Ned came up with the idea to do a global show for the Olympics, and I proposed that we do this show."

One concern among High Museum of Art staffers is that "Rings" will be so successful it might overshadow "Picturing the South: 1860 to the Present," which will be presented at the museum's downtown location, the High Museum of Art Folk Art and Photography Galleries. Curated by Ellen Dugan, this show features a magnificent collection of essays and photographic images that highlight the facts, contradictions, and myths that have shaped the South. ACOG, which raised all of its money by selling sponsorships, broadcast rights, ticket sales, and licensing and merchandising agreements, contributed money to both exhibitions. "Rings" got \$1.5 million, more ACOG funding than any other exhibition, with the stipulation that there be revenue-sharing on the show's profits.

DEMANDS OF THE MARKETPLACE

"I think ACOG has had a much more fiscally sound approach than other games have had," Babcock said. "Lillehammer [and] Barcelona had government funding. Sydney will be government-funded. . . . What we have to sell are the five rings—a highly magnetic, marketable product, and we decided early on that we should not suck the arts funders dry."

To avoid this demand on the philanthropic community, Babcock and his colleagues did not allow cultural institutions that were participating in the Cultural Olympiad to contact funders without AGOC's approval. Cultural institutions whose proposals for exhibitions had been approved submitted lists of potential funders, and ACOG let them know which ones they could contact.

"They're [ACOG] not easy to work with," said Anne Baker, director of external affairs at the High. "In the beginning, someone at ACOG would make a decision, and then someone else at ACOG would say, 'Wait! No, you can't do that.'"

Catherine Howett Smith of the Carlos Museum described some of the pros and cons of working with ACOG. "Once you got money from them, they controlled your very existence," she said. "We got a lot more money than other institutions, and ACOG opened a lot of doors for us. We went into this thing not expecting that the Cultural Olympiad would be the Sugar Daddy."

Rick Beard, director of the Atlanta History Center, said the general perception for many institutions was that the Olympics was going to do something extraordinary for the community and that the Cultural Olympiad was letting them down.

"I think the expectation was unrealistic. We need to have a deeper and broader perspective about the role of the arts and culture in the city," Beard said. "We need to be willing to work for ourselves. We have absolutely no idea what to expect from the Olympics. It could be crazy. I hasten to add that

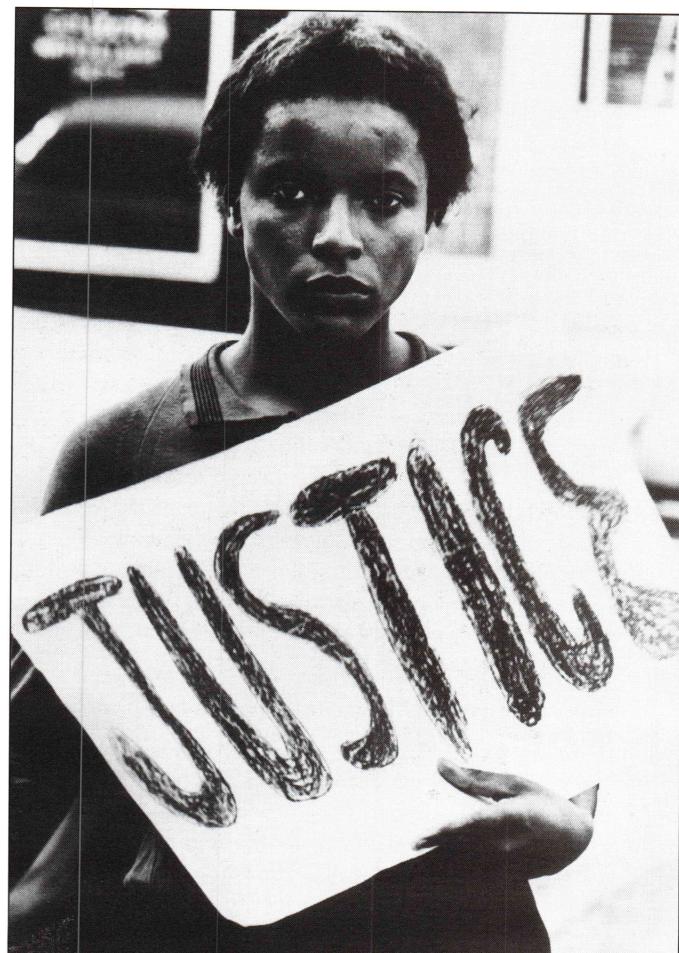
we have spent a considerable number of man- and woman-hours getting ready for the Olympics."

Given that the history center will have three permanent exhibitions (one opened in May, and another in June) and five temporary exhibits up during the Olympics, it's clear where these man- and woman-hours were being spent. The only exhibition presented as part of the Olympic Arts Festival is "The American South: Past, Present, Future." From civil rights, jazz, and *Gone With the Wind*, to William Faulkner, cotton farming, and barbecue, this show looks at how the history of the South has influenced its development.

While Beard admits having succumbed to the stress and preoccupation of pre-Olympics planning, he sounds even more concerned about life after the Olympics.

"The ACVB [Atlanta Convention and Visitors Bureau] needs to wake up and smell the coffee. We're selling baseball, and we're selling football. This is risky because sports teams don't always win. If I live in Chattanooga, I'm not gonna come see a team that's in the basement. . . . What this city needs as a whole is to actively raise the visibility of arts and culture. If general public awareness increases, that benefits everyone."

Declan Haun, *Integration Protest, Monroe, North Carolina* (1961). Testament to the influence of the civil rights movement on southern history from the "Picturing the South" exhibit.



J. Carter Brown on “Rings: Five Passions in World Art”

The five Olympic rings refer to 7,500 years of art from around the world representing the universal emotions of love, anguish, awe, triumph, and joy.

Museum News: How did your work on the “Rings” show compare to some of your National Gallery experiences?

J. Carter Brown: It's a dream opportunity—plus being hands-on. You know, as director of a large institution like the National Gallery, I got to help think up shows and foster them in their early stages and had a hand in picking people that were involved. . . . Oh, I had absolutely no ambition to ever curate a show and still don't. I mean, this was a unique, once, one-off opportunity, and I think [it] has taught me that “never again” are about the best words I can think of. . . . [laughter]

Can you discuss the concept for the “Rings” show?

The concept is to be as broadbrush as possible. And to this extent, it is a revolutionary and highly risky undertaking because it breaks the mold. It breaks all the nostrums that we grew up with about what you do when you borrow works of art. You try to get them, normally, to be as like each other as possible, so you limit it, say, to one artist. . . . This is limited to painting and sculpture. Scale is on purpose as diverse as possible. We go from 3-and-a-half inches to 17 feet. And the Rodin is 3-and-a-half tons. We have great jumps of color and, obviously, periods and cultures, so the risk is it's going to be like putting ketchup on your chocolate mousse. It may just be such a dissonant juxtaposition of objects that fight each other that the whole thing will be chaos. . . . This idea of the emotional quantum of works of art is a way of getting young people involved in art wherever they are, and I would like to see teachers take the concept of five rings, if they wish, to use these five emotions—or five others—and send their class down to the local museum and see what they would come up with. You could put together smashing “Rings” shows out of the resources of any major art-interested locality in this country. And for those localities that don't have a museum—ah, pity them!—there are books and magazines and things that would also work—so it is an open-ended idea.

How will music be incorporated into the exhibition?

There won't be music in the galleries. You'll take it with you. Antenna [Theater] has been given the contract to work with us on an audio adjunct. It is to reinforce the point of the show, which is the underlying emotional impact of the works of art. . . . We are billing it as the first art exhibition ever with a music track.

Can you discuss some of the challenges you faced?

At the beginning, we thought there would be some resistance, but as I went around to museums and was able to show what was in the exhibition—and at the beginning only conceptually because we didn't know what of it would be available—I was overwhelmed by the positive response. I couldn't believe the warmth with which I was greeted by a lot of colleagues who said, Yes, this needs to be said.

You negotiated deals with people from more than 100 private and public collections?

A lot of it is personal diplomacy—and the multiplier effect. Luckily, I had enough good will and contacts left in various parts of the globe that I could get people to help push things along for me because the budget wasn't there. And I got out to Japan on another budget, at one point, and then decided that I wasn't going to go to the really expensive places if I could find people to do that for me, so I think we've done it quite economically.

In one case, I used my nephew who was on business in Jakarta—a handsome, young bachelor whom I wound up from the back and sent in to see the minister of culture armed with a complete set of photographs, plans of the installation, and a lot of charm to see if we could get their great national treasure—the *Goddess of Transcendental Wisdom*.

What do you think this show could do for the High Museum of Art?

I think they do feel that the presence of this and the expectations for it have given them a whole new purchase on the international museum community. I think that's going to be a real plus for them, and it's going to help them with their future collections development and finances and so forth.

You have said you were hesitant to take on this project. What made you decide to go through with it?

I thought what was interesting about this show is to avoid the temptation to do a Sport in Art kind of exhibition, which has been done, and which is one of those theme shows that's just iconographic and didn't turn me on at all. I wanted to get to a deeper level, recognizing that many of the most successful athletes now have people working on their emotional readiness as well as their physical—because the mind and body are linked in ways that science has often pooh-poohed, but I think [science] is now recognizing [they are] very real.

Terry Maple, director of Zoo Atlanta, has a well-founded reputation for successfully marketing his institution, and he, too, never believed the Olympics was going to be a cash cow. He decided not to seek funding from ACOG because of the constraints it could have imposed. If Willie B., the zoo's beloved gorilla, were selected as the Olympic mascot, for example, the zoo would have lost a lot of revenue.

"The Olympics has to get all the dough from the Olympic symbols, so economically, it wouldn't have made sense for us," Maple said. "We wanted to retain our individuality in the marketplace, not suppress our identity." Although Maple did not seek ACOG funding, he wanted his institution to participate in the spirit of the Games.

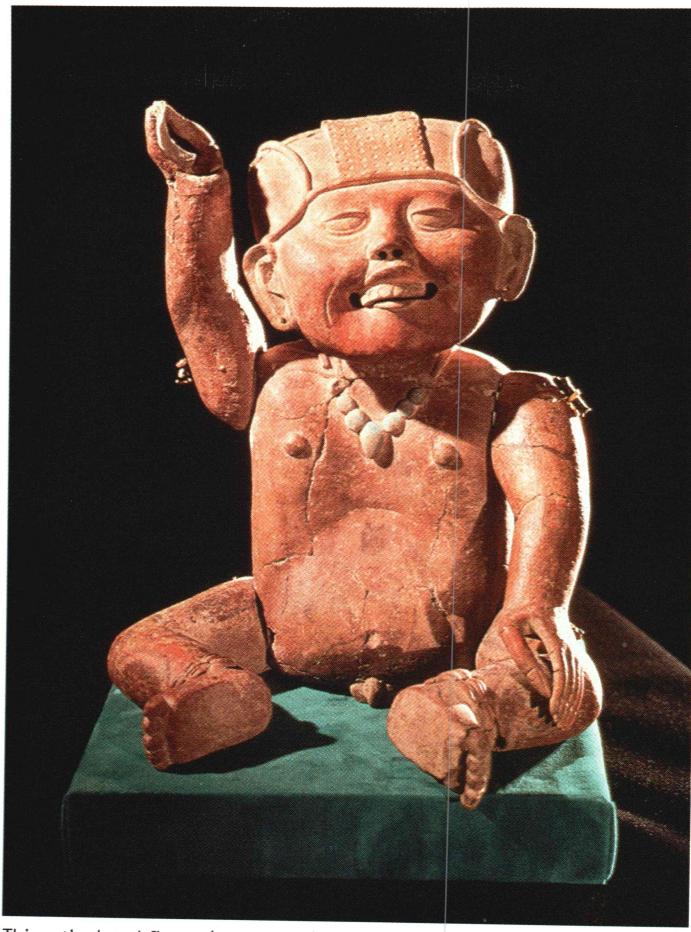
"We thought it would be a cooperative venture to showcase your facilities. One way is to go away and hide, and the other way is to compete for attention," he said. "As we become more sophisticated in marketing, I think we're going to do better. That's what this next AAM conference [AAM's 1997 annual meeting in Atlanta] is all about—marketing—museums in the marketplace."

INSULT TO THE BLACK COMMUNITY?

But in at least one case, marketing may not be enough—or perhaps, it didn't begin early enough. The APEX (African American Panoramic Experience) Museum has ended plans to collaborate with ACOG on an exhibition, and has accused ACOG of failing to adequately support African-American cultural programs planned for the Olympics.

"The bottom line is that if you took every black cultural institution in Atlanta and added every dime they've received, it would not equal one-half of what they've given even one white cultural institution," said Dan Moore, founding president of APEX.

In October 1995, ACOG responded to a proposal by APEX and offered to provide \$5,000 for APEX to host an extensive



This articulated figure (c. 700-900) from Veracruz, Mexico, expresses joy—one of the five "universal emotions" represented in the "Rings" exhibit.

African-American art exhibit. ACOG's conditions for this offer, according to Moore, were that APEX could not charge admission or use any sponsors besides ACOG. If any products related to the exhibit were produced, ACOG wanted to share the proceeds. Moore, who said the museum was seeking about \$200,000 for an expanded program built around the hosting of a traveling Smithsonian Institution exhibit, called ACOG's offer an insult to the black community. At one point during the negotiations, APEX intended to host the Smithsonian exhibit without ACOG funding, but these plans were canceled when the Smithsonian said the exhibit would not be ready in time for the Olympics.

The museum is currently working on an exhibition called "And Still I Rise," about the achievements of African Americans, and a multimedia exhibition called "The Journey," which presents African Americans' experiences from ancient African civilizations to contemporary America. After learning about the museum's difficulties with ACOG, former Mayor Maynard Jackson initiated Heritage '96, a drive to encourage 500 individuals or families to give \$1,000 each to ensure that there is a proper presentation of the African-American experience. Mayor Bill Campbell kicked off the campaign by contributing \$1,000 of his own money, according to Nick Gold, media relations officer for the city of Atlanta.

"We as African Americans must interpret our own history," said Moore. "And I take exception when money is given to a white institution to interpret the African-American experience. . . . That drive [Heritage '96], which is co-chaired by former Mayor Jackson, former Mayor Andrew Young, and Mayor Bill Campbell, is the direct result of the insult from ACOG."

Jeff Babcock responded to Moore's charges by saying that ACOG has tried to be fair with everybody.

"We had no problem with them selling tickets, and we eventually amended the contract to allow for other sponsors," Babcock said. "We use standard contract language at ACOG,

unless other arrangements are made. ACOG has fairly strict guidelines as far as sponsorship, all of which are designed to protect our sponsors. It's a complicated environment that we work in. When you work in an Olympic environment, it's not an easy environment. I know a lot of the institutions are probably feeling a certain amount of frustration."

Babcock insisted that APEX had been treated fairly from the beginning of the negotiation process. "They had a contract for months before they responded," Babcock said. "APEX elected to do 'Wade in the Waters,' and the price tag on that exhibition including an opening reception, rental, shipping, installation, deinstallation was \$5,000. They want to raise \$25 million to build a new facility. That is not our agenda. Never has been. We're not building buildings for institutions. . . . We have tried to be inclusive of every institution in this community. We've worked on budget, on terms, and to make the program hang together as a complete whole while involving a huge percentage of institutions in this community."

Margaret Doyle, press representative for ACOG, added that ACOG has received complaints from both sides. "We've actually gotten complaints for having too much African-American programming."

Babcock regrets that so many people had unrealistic expectations of ACOG. "As soon as I walked in the door, people thought they were going to build a new symphony hall and per-

ACOG had to dramatically scale back their initial plans when they realized how much ACOG funding they were going to receive. And the institutions that came up with a game-plan early, in 1992 or 1993—and used their Cultural Olympiad involvement as a base from which to begin an aggressive fund-raising campaign—sound the most satisfied with what the Olympics has done for them. They have been able to treat the Olympics as the culmination of four years of Cultural Olympiad efforts rather than the beginning of a two-week crisis period.

The Center for Puppetry Arts has mounted at least one Cultural Olympiad exhibit each year since 1993. "I don't know many institutions that have been involved from the very beginning," said Center for Puppetry Arts Executive Director Vincent Anthony. "With the seed money from the Cultural Olympiad, we were able to raise thousands and thousands of dollars to make much more happen than the money from the Olympics alone could have helped us do. . . . Having these programs that were tied into the Cultural Olympiad helped us to get donations to our collection."

The Cultural Olympiad, of course, isn't the beginning, middle, and end of cultural participation in the Olympic celebration. The Corporation for Olympic Development in Atlanta (CODA), a private, nonprofit project, has raised \$80 million to create and enhance public spaces, parks and plazas, public art, civic monuments, neighborhood streets, and 12 pedestrian corridors within the Olympic Ring. CODA's Public Spaces Program, which has commissioned more than 50 public works of art, is an attempt to create an attractive cultural legacy for the city. The corporation hopes to encourage short- and long-term public and private development in areas adjacent to public spaces.

"The money issue is always kind of the devil for us because we don't know where it's going to come from. There's a lot of unknowns"

forming arts center, and I knew from L.A. that that wasn't going to happen," Babcock said. "Others thought more carefully about how this could work better for their institution and how they could position themselves to use the Olympics as a catalyst or a jumping off point."

CONFRONTING THE UNKNOWNS

Until the final tickets are purchased on Aug. 4, it will be difficult to assess which cultural institutions' strategies were the most successful. Carole Mumford, president of the Georgia Association of Museums and Galleries, points out that Atlanta's cultural institutions expected the Democratic Convention in 1988 to be a great boon for attendance, but that delegates were so involved in convention activities, many didn't have time to visit museums. What's safe to say is that many of the institutions that proposed unrealistically elaborate, expensive exhibitions to

Atlanta, probably few have been thinking about it as long as Harriet Sanford, director of the Fulton County Arts Council. In 1989, before Atlanta won the bid for the Olympics, a document outlining Atlanta's cultural component of the Games had to be submitted to the International Olympic Committee. Sanford, who was then director of the Bureau of Cultural Affairs under Mayor Maynard Jackson, led the group that developed the cultural component of that proposal.

"We looked at 10 years worth of history of exhibitions, facilities and their conditions, all the people resources, and their credentials," Sanford said. "What are we doing in schools? What are we doing from an international perspective?"

When the Games were awarded to Atlanta, Sanford said, this was the reaction of her committee: "We were happy and scared. We live here every day. We know the city's faults. The reality is that this event is more about money and recognition as opposed

to sports. . . . The money issue is always kind of the devil for us because we don't know where it's going to come from. There's a lot of unknowns."

The first major unknown was Jeffrey Babcock, who came to Atlanta from Miami to run the Cultural Olympiad. Some of Atlanta's museum directors thought it was ideal that Babcock and many members of his staff had no experience with the political infighting and turf battles of the city's cultural institutions. They thought the staff's lack of allegiances would render ACOG completely unbiased. Others thought that bringing in outsiders meant a steep learning curve that would prevent the Cultural Olympiad from getting the kind of funding it needed early on.

Sanford describes the attitude toward Babcock as moderately optimistic but cautious. "We're going to have to work with this person, so we figure we ought to give him a chance," she said. The biggest mistake Sanford thinks many cultural institutions made was expecting too much from ACOG.

"They were not strategic in the design of their proposals. They were overly ambitious and thought ACOG could do more than they could," she said. "These institutions had no idea how tough ACOG was going to be about controlling whose name was adjacent to the exhibition. They're [ACOG] worried about ambush marketing [when companies that are not spending money to become Olympic sponsors align themselves with the Olympic Games and try to compete with official sponsors], and they wanted to control who was funding what."

DEFINING ATLANTA

Like Rick Beard at the Atlanta History Center and Mary Rose Taylor, founder and chairman of The Margaret Mitchell House, Inc., Sanford sees the Cultural Olympiad and the cultural legacy of the Olympics as only a tiny piece of the overall puzzle Atlanta's cultural institutions face as they struggle for exposure, visitation, and funding. Many are quick to throw blame at the Atlanta Convention and Visitors Bureau (ACVB).



Purvis Young, *Talking to the System*. From the Carlos Museum's "Souls Grown Deep: African-American Vernacular Art of the South."

"Their [ACVB's] relationship with us should be about cultural tourism," Sanford said. "If you call the 1-800 number in San Antonio, you get a brochure about their institutions in five days because they know people will travel to go to see shows. Even if I can't afford to fly, I'll get in my car and drive. I don't think they [ACVB] see culture that way."

Taylor, a member of the executive committee of the ACVB and a senior advisor on public policy to Atlanta Mayor Bill Campbell, sees the problem as more generational than economic. She thinks her generation, which came of age during the civil rights movement, has a distinctly different attitude about what makes Atlanta a unique, international, southern city—and therefore, has different ideas about how to market the city.

"Up to this point, it has been very difficult for the visitor to Atlanta to understand what is uniquely southern about us because we haven't chosen to share it with them," she said. "Our fathers took the position that Atlanta was the new South with winning sports teams, an extraordinary quality of life, a thriving business community. They have sold Atlanta as a place to live, as a city of great shopping, wonderful restaurants, beautiful skyscrapers, and gorgeous homes." Taylor quotes a local CEO who expressed concern over how Atlanta would market itself for the Olympic Games. "Mary, I have spent all of my life in Georgia," he said, "and you need to understand that when my generation was coming along, to be considered southern was to be considered inferior."

But Taylor and many of her colleagues express pride in their southernness. They not only want to share it with the world during the Olympics and after, but they believe it is what defines the soul of the city and gives it character. Their goal is to take advantage of the wave of momentum generated by the Olympics and to increase admissions at cultural institutions to reflect more accurately the millions of people who come to Atlanta—the third largest convention city in the country—every year.

(Please turn to "Atlanta's Cultural Olympiad," page 73)

The Impossible Museum: the smithsonian

By Philip D. Spiess II

As late as 1931, a sign stood in front of the Smithsonian castle on the Mall in Washington, D.C., that read: "The Smithsonian Institution is not a Museum." Yet most Americans equate the name "Smithsonian" with the national museums of the United States. Indeed, today, 150 years after its founding, the Smithsonian Institution oversees the largest museum complex in the world. How that came to be, and how the purpose of our national collections changed over time, is a compelling story, one that reveals a lot about the museum profession in America.

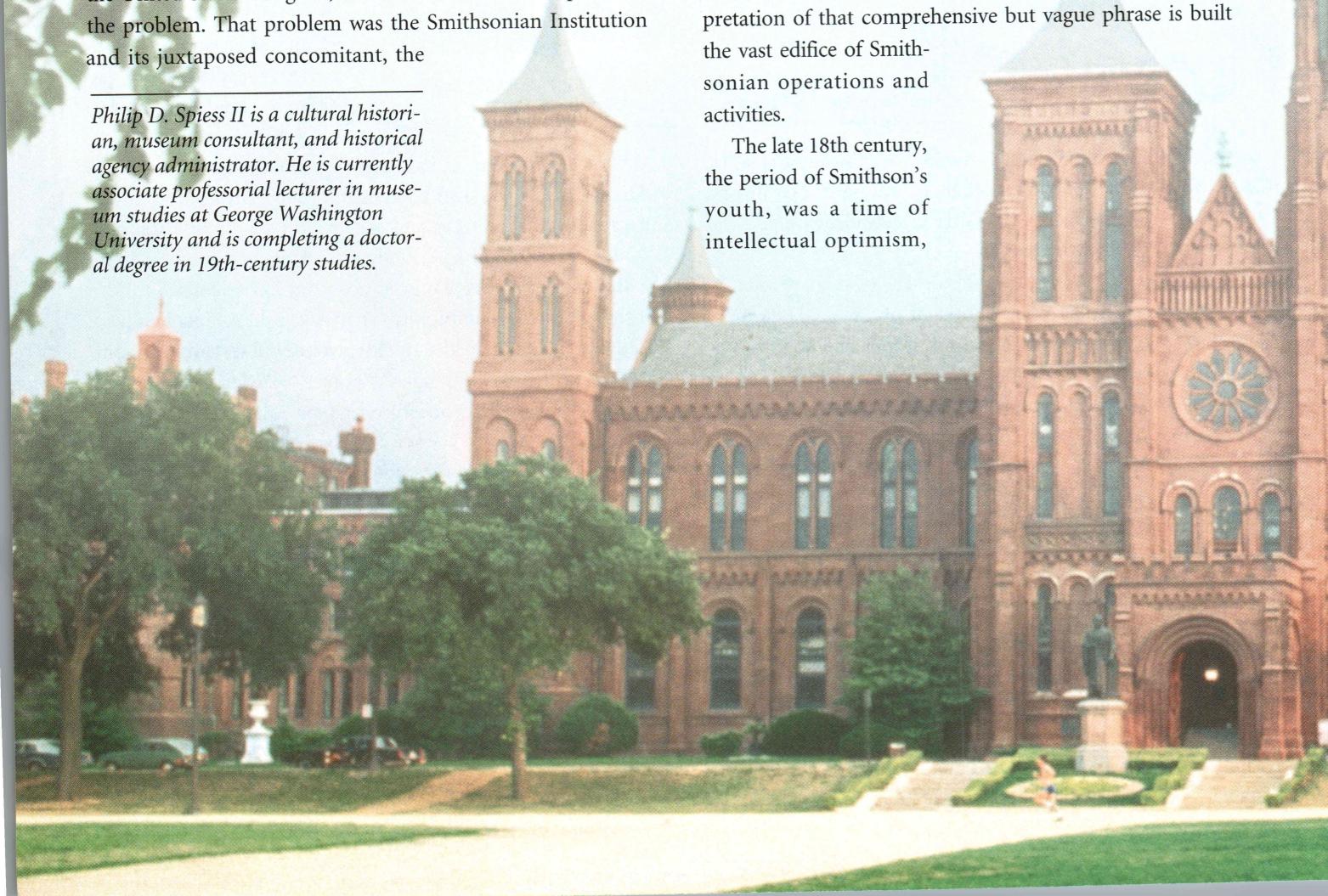
James Smithson, that English bastard, created a problem. The American people, all unknowing, inherited the problem. Joseph Henry, astute scientist, tried to avoid the problem. And the United States Congress, in its usual wisdom, compounded the problem. That problem was the Smithsonian Institution and its juxtaposed concomitant, the

Philip D. Spiess II is a cultural historian, museum consultant, and historical agency administrator. He is currently associate professorial lecturer in museum studies at George Washington University and is completing a doctoral degree in 19th-century studies.

United States National Museum.

In 1826, James Smithson (formerly James Lewis Macie, illegitimate son of Hugh Smithson, Duke of Northumberland), an English gentleman-scientist then 61 years of age, wrote his will. In six paragraphs he disposed of his property to his nephew and servants (and to any offspring of said nephew), and then, in the seventh paragraph, without preamble or explanation, he stated: "In the case of the death of my said Nephew without leaving a child . . . , I then bequeath the whole of my property . . . to the United States of America, to found at Washington, under the name of the Smithsonian Institution, an Establishment for the increase & diffusion of knowledge among men." He then signed off, and died two-and-a-half years later, having said no more on the subject. But upon the interpretation of that comprehensive but vague phrase is built the vast edifice of Smithsonian operations and activities.

The late 18th century, the period of Smithson's youth, was a time of intellectual optimism,



CELEBRATES 150 YEARS

scientific inquiry, and belief in spiritual progress, what Carl Becker has famously called "the Heavenly City of the Eighteenth-Century Philosophers." As a student at Oxford, and later

as a member of the Royal Society and the Royal Institution, Smithson was an active participant in this climate of thought. He wrote in one of his notebooks: "Every man is a valuable member of society, who, by his observations, researches, and experiments, procures knowledge for men." In the context of his life and times, this statement would seem to suggest that what Smithson had in mind when he wrote his will was the creation of some sort of scientific research center, similar perhaps to London's Royal Institution.

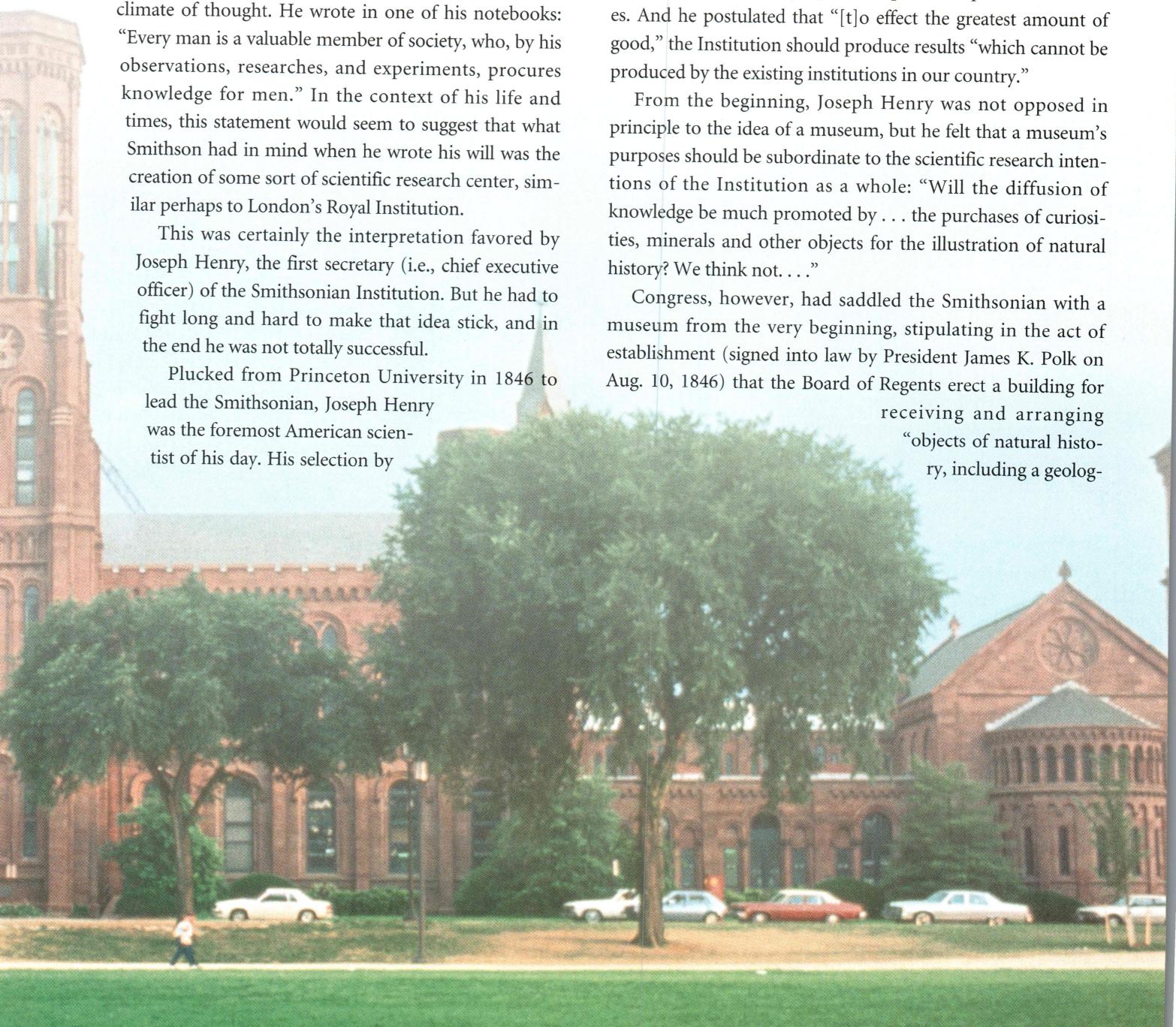
This was certainly the interpretation favored by Joseph Henry, the first secretary (i.e., chief executive officer) of the Smithsonian Institution. But he had to fight long and hard to make that idea stick, and in the end he was not totally successful.

Plucked from Princeton University in 1846 to lead the Smithsonian, Joseph Henry was the foremost American scientist of his day. His selection by

the Board of Regents indicates that they, too, saw science as the central focus of the fledgling Institution. Henry spelled out for them his vision in a "Programme of Organization." To increase knowledge, Henry proposed to stimulate original researches; to diffuse knowledge, he proposed to publish reports and treatises. And he postulated that "[t]o effect the greatest amount of good," the Institution should produce results "which cannot be produced by the existing institutions in our country."

From the beginning, Joseph Henry was not opposed in principle to the idea of a museum, but he felt that a museum's purposes should be subordinate to the scientific research intentions of the Institution as a whole: "Will the diffusion of knowledge be much promoted by . . . the purchases of curiosities, minerals and other objects for the illustration of natural history? We think not. . . ."

Congress, however, had saddled the Smithsonian with a museum from the very beginning, stipulating in the act of establishment (signed into law by President James K. Polk on Aug. 10, 1846) that the Board of Regents erect a building for receiving and arranging "objects of natural history, including a geol-

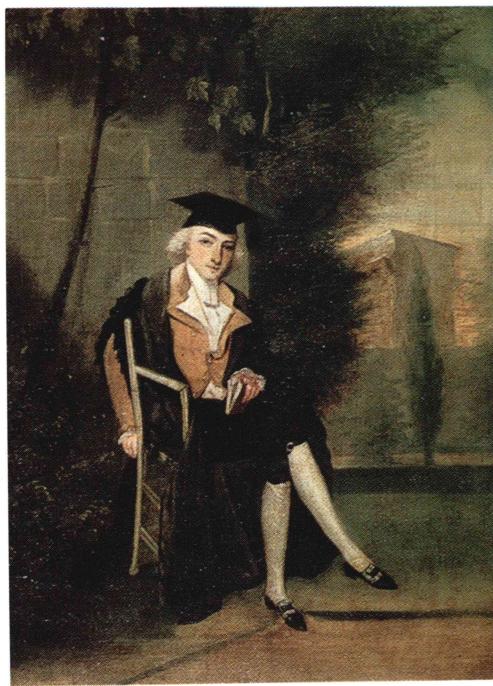


ical and mineralogical cabinet; also a chemical laboratory, a library, a gallery of art, and the necessary lecture-rooms. . . ." Thus Henry could only commiserate with the Board of Regents in hoping that "Congress will assist them by paying for the keeping of the museum."

There was good reason to think that it might. The government was eager to unload the "National Cabinet of Curiosities" onto the Smithsonian Institution in order to free up needed space in the Patent Office building. This "National Cabinet" consisted of the impedimenta of the congressionally chartered National Institution for the Promotion of Science, as well as the Patent Office's display of patent models and manufactures, to which had been added the natural history and ethnological materials streaming into Washington from the United States Exploring Expedition (the "Wilkes Expedition") that had traveled the world.

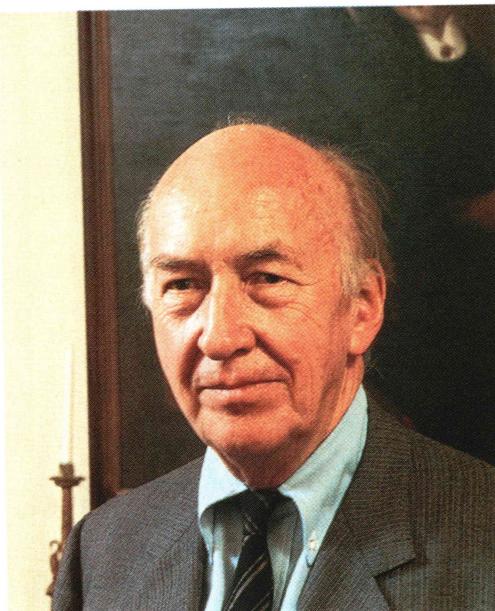
Secretary Henry viewed the possibility of Smithsonian management of the government's collections with alarm. He noted that the "Institution is not a national establishment, as is frequently supposed"; the bequest was for the benefit of mankind. He also averred that "the bequest of Smithson was never intended to support the Museum of the United States." He worked diligently to ensure that the Smithsonian Institution not be dragged down by the various collections Congress sought to bestow upon it. In the 1850 *Annual Report* he wrote: "There is indeed no plan by which the funds of an Institution may be more inefficiently expended, than that of filling a costly building with an indiscriminate collection of objects of curiosity, and giving these in charge to a set of inactive curators."

There was, however, one area in which Henry was all in favor of developing a collection as a way of increasing knowledge. This was in the field of ethnology, specifically that of the American Indian. He stated in the *Annual Report* for 1857: "It



Above: Smithsonian founder and namesake James Smithson matriculating at Oxford University in 1786.

Below: S. Dillon Ripley, eighth Smithsonian secretary, breathed new life into the Institution during the 1960s and '70s with new public programming.



of North American Indian life were exhibited on the floor below. And "Catlin's Indian Gallery" finally came to the Smithsonian in 1879, the gift of a donor.

Giving in to the Inevitable

The transfer of the "National Cabinet" from the Patent Office to the Smithsonian was precipitated by the Institution's increasing involvement in governmental exploring surveys in

is a sacred duty which this country owes to the civilized world to collect everything relative to the history, the manners and customs, the physical peculiarities, and, in short, all that may tend to illustrate the character and history of the original inhabitants of North America."

But alas! Congress, again, had other ideas—at least initially. As early as 1847, a motion was brought forward in the Senate for the nation to purchase a group of paintings, then on exhibit at the Louvre, known as "Catlin's Indian Gallery." George Catlin, the foremost portraitist of Native Americans at that time and a sympathetic student of Indian life and culture, was out of funds and eager to sell. But Sen. James D. Westcott, Jr. (D-Fla.) declared himself "opposed to purchasing the portraits of savages," stating he "would rather see the portraits of the numerous citizens who have been murdered by the Indians."

Nevertheless, by 1858 the Smithsonian had acquired more than 100 Indian portraits by Charles Bird King (transferred from the National Institution) for the congressionally mandated gallery of art, and had continued to encourage government surveying parties in the West to collect Native American materials for the Institution. (These activities increased dramatically after 1879, when Congress established the Bureau of Ethnology, charging the Smithsonian with its administration.) By 1872, the year of his death, Catlin himself had a studio in the North Tower of the Smithsonian castle, while his sketches

the western United States. Usually conducted by the Army, these surveys not only “increased knowledge,” they also returned to Washington vast quantities of natural history specimens, which were then (for the most part) deposited in the “National Cabinet.” Although these specimens were deemed government property, it was the Smithsonian that supplied the expeditions with “all necessary instruments and apparatus for natural history research” in order to ensure that greater scientific knowledge was achieved. But a more permanent repository was now required for this flood of material.

Naturally the government would have to pay for the care of its collections. At first, Joseph Henry opposed relying on an annual appropriation from Congress. It would force the Smithsonian, he warned presciently, to become an annual “supplicant for government patronage, and ultimately subject it to political influence and control.” In 1869, when the Smithsonian sought to increase its annual appropriation from \$4,000 to \$10,000, Rep. Rufus Paine Spalding (R-Ohio) of the House Appropriations Committee stated: “Mr. Chairman, I am very sorry to find the Smithsonian Institution among the leeches that are all the while crying to the Treasury of the United States, ‘Give, give! . . . Sir, we have loaned to that Institution the National Museum. We have paid the Institution for a series of years . . . for taking care of that museum . . . Sir, we had better take away the museum from the care of that Institution. I had almost said we had better throw it into the Potomac than be constantly paying these increased demands from the Smithsonian Institution.”

But, in fact, from the professional and public standpoints, the funds were being used to good effect. Museums in the United States in the 1850s were largely of two kinds: commercial and private. Of the former, Barnum’s American Museum in New York, then at the height of its fame, was undoubtedly the zenith, the “dime” museums of the period the nadir. Private museums, not generally open to the public, were invariably historical or philosophical society cabinets housed in the reading rooms of local athenaeums. University museums, which weren’t quite public and certainly weren’t readily available to the public, were mostly for scientific research. The Smithsonian began distributing its duplicate specimens to the latter museums in 1853; it also provided direction for conducting local museums.

Likewise, in 1855 and after, miscellaneous scientific and museological papers began to be published as an appendix to the Smithsonian *Annual Report*. Some of these treatises were by and large directions for collectors in the field; some dealt with

specimen preparation and taxidermy. That there was a need for this sort of professional instruction is evidenced by Frederick Whymper’s account of the Alaska survey, immediately ordered after the United States purchased Alaska in 1867: “Whilst stopping in Plover Bay some of our men found a keg of specimens preserved in alcohol belonging to one of our Smithsonian collectors. Having had a long abstinence from exhilarating drinks, the temptation was too much for them, and they proceeded to broach the contents. After they had imbibed to their hearts’ content and become ‘visibly affected thereby,’ they thought it a pity to waste the remaining contents of the barrel, and, feeling hungry, went on to eat the lizards, snakes, and fish which had been put up for a rather different purpose! Science was avenged in the result, nor do I think they will ever repeat the experiment. . . .”

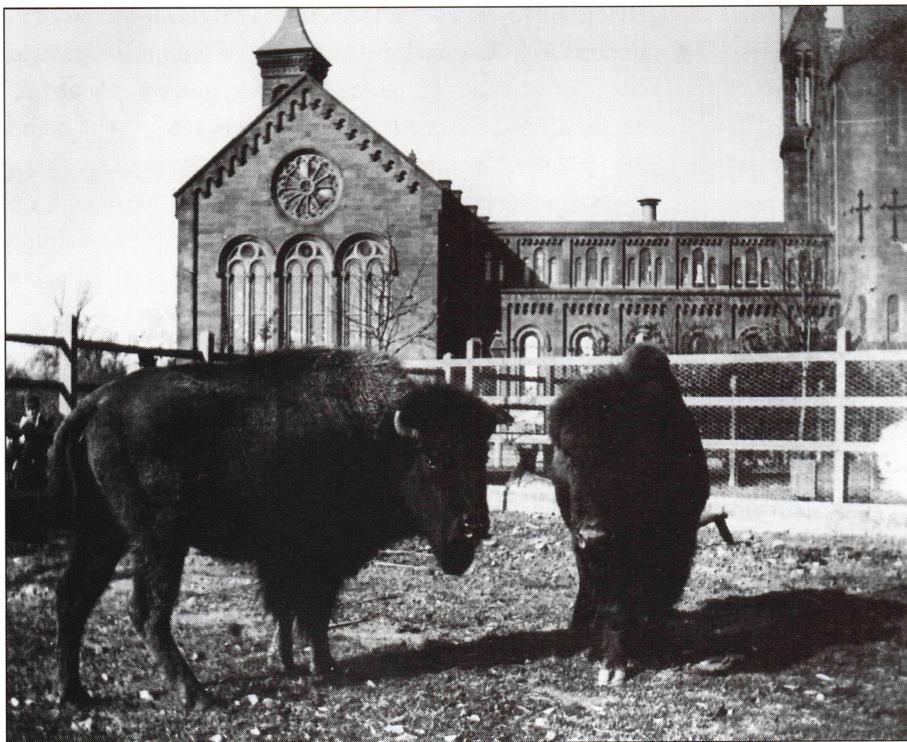
And what of the public? “A general museum appears to be a necessary establishment at the seat of Government of every civi-

Joseph Henry warned presciently that an annual congressional appropriation would force the Smithsonian to become an annual “supplicant for government patronage, and ultimately subject it to political influence and control”

ilized nation,” sighed Joseph Henry in 1851, beginning to give in to the inevitable. The inevitable had been helped along by Henry’s assistant, Spencer Baird. Baird had come to the Smithsonian in 1850 with his own collections—two boxcars worth—and had been hoping to develop the museum ever since: “I expect the accumulation [of the survey collections] . . . to have the effect of forcing our government into establishing a National Museum, of which (let me whisper it) I hope to be director.” And so by 1859 the “National Cabinet” had been moved, the exhibits installed, a guidebook published, and the American people entered the Great Hall of the Smithsonian under the words “National Museum of the United States.”

A “Nursery of Living Thoughts”

The United States celebrated its 100th birthday in 1876 by holding a Centennial Exhibition (a.k.a. “International Expedition of Arts, Manufactures, and Products of the Soil and Mine”) in Philadelphia’s Fairmount Park. The Smithsonian prepared the exhibits for the several government agencies represented, as well as its own. The Centennial would prove, in the



The National Zoo has its origins in this pen behind the Smithsonian castle, where American bison grazed in the late 1880s.

at the Smithsonian. He went on to help organize the Smithsonian and government exhibits for the Centennial Exhibition, and so was prepared to become curator of the United States National Museum when it was reorganized from 1877 to 1881.

Reorganization was necessary: the vast additions to the national collections had completely overwhelmed the Institution. It steadily lobbied Congress for a new building from 1875 until 1879, when Congress, *which had never formally created a United States National Museum*, finally authorized the construction of a U.S. National Museum building. The new museum (now known as the Arts & Industries Building) arose on the Mall to

the east of the Smithsonian castle and opened in 1881, its first public use being President James A. Garfield's inaugural ball. It appeared that Congress had no intention of following the recommendation of Joseph Henry (now dead, anyway) to divorce the Smithsonian Institution from the U.S. National Museum.

As the new museum opened in 1881, Goode was promoted from curator to assistant director in charge of the National Museum. It was a wise choice. Over the rest of his short life (he died in 1896 at the age of 45), Goode developed and promoted professional standards for American museums, devoting much thought to museum administration and education, and to the expansion of the U.S. National Museum into a museum of cultural history. His published reports and papers on museum theory and practice are still quoted and have influenced the direction of American museums right up to the present day.

In "The Museums of the Future" (1891), for example, Goode wrote that "the museum . . . is the most powerful and useful auxiliary of all systems of teaching by means of object lessons. . . . The museum of the past must be set aside, reconstructed, transformed from a cemetery of bric-a-brac into a nursery of living thoughts." To do this, "no pains must be spared in the presentation of the material in the exhibition halls. The specimens must be prepared in the most careful and artistic manner, and arranged attractively. . . . Books of reference must be kept in convenient places. Colors of walls, cases, and labels must be restful and quiet, and comfortable seats should be everywhere accessible, for the task of the museum visitor is a weary one at best. In short, the public museum is,

aftermath, to be the most significant event ever to alter the organization and programs of the Smithsonian Institution. Henry wrote to a friend in January 1877 that "[t]he result of the Centennial has produced . . . a crisis in the history of the Smithsonian Institution. . . . The Museum is destined to become a very large establishment. . . ." Seventy-eight freight cars of objects—many of them gathered and exhibited at the Centennial, others donated by foreign and private exhibitors—flowed south from Philadelphia to join the national collections.

This overabundance of objects gave Henry the opportunity he had been seeking. "[T]he experience of the past year has strengthened my opinion as to the propriety of a separation of the Institution from the National Museum," he wrote in 1877. "The functions of the Museum and of the Institution are entirely different."

It wasn't that Henry didn't like museums; he thought a public one was beyond the resources of the Institution and a national one outside the founder's mandate. He readily admitted that "the Museum is . . . of great value . . . as a means of public education." But, he had noted in 1871, "[for] museums to be effective as means of adult education [they] must be attractive and the articles of purely scientific interest put away in drawers for special exhibition." In other words, if you're going to do museums, you'd better do them well and you must make them interesting.

The person who could do both of these things had arrived at the Smithsonian in 1873. George Brown Goode had been hired to arrange the specimens of the U.S. Fish Commission, housed

first of all, for the benefit of the public."

By "public," Goode meant the common man, the citizen. He wrote: "The museums of the future in this democratic land should be adapted to the needs of the mechanic, the factory operator, the day laborer, the salesman, and the clerk, as much as to those of the professional man and the man of leisure." "The people's museum," he said in "Museum-History and Museums of History" (1888), "should be much more than a house full of specimens in glass cases. It should be a house full of ideas, arranged with the strictest attention to system."

As early as his *Annual Report* for 1881, Goode began to lay out what this system might be: "(I) every article exhibited should illustrate an idea"; "(II) the idea which any object is intended to illustrate should be explained upon its label in such a manner that any intelligent visitor, without previous special knowledge of the subject, may be able to learn (a) why the object is shown, and (b) what lesson it is intended to teach"; "(III) the objects should be so carefully classified that their relations to each other may be recognized by the visitor, so that, taken together, they suggest certain general conclusions"; and "(IV) the labels . . . should be supplemented by guide-books and manuals." He concludes: "A museum which attempts to show the evolution of civilization should preserve the simplest products, the every-day costumes, together with the tools and appliances which have been in common use. . . ."

Goode went on to write his major treatise, "The Principles of Museum Administration," in 1895, the year before his death, hoping that "before the year 1914, the United States may have attained the position which [the system of educational museums in] England now occupies, at least in the respect of popular interest and substantial governmental support." But it was not to be.

The "Nation's Attic"

With George Brown Goode's reorganization of the U.S. National Museum, Joseph Henry's dream of separating the Smithsonian and the national collections seemed to be gone forever. The collections continued to accumulate at a rapid rate, often, it appeared (especially after Goode's death), with very little thought toward intent. As Goode himself had said, "Much will, of course, be given to any museum which has the confidence of the public—much that is of great value, and much that is useless."

Some of these accumulations resulted in new bureaus, later to grow into museums in their own right. One of the earliest was the National Zoological Park, established by Congress in 1889. The drive for a Smithsonian zoo was spearheaded by William T. Hornaday, the skilled chief taxidermist of the U.S. National Museum, whose mounted American bison group is

considered to be the first of the habitat exhibits so widely copied later by other museums. His efforts were encouraged by Smithsonian Secretary Samuel P. Langley, and a department of living animals was created with Hornaday as curator.

Langley's intent—believed to be entirely novel at the time—was to demonstrate "the reckless extravagance with which the vast animal resources of this continent have been wasted." He planned to do this by "exhibiting specimens of the most important animals likely to suffer extinction, placing them as nearly as possible in the conditions natural to them so that they might breed and thrive. . . ." Congress was lobbied, the National Zoo was created, and it was transferred to the Smithsonian the following year.

"Exhibiting specimens of the most important animals" took on a completely different complexion, however, when former President Theodore Roosevelt became head of the Smithsonian African Expedition to British East Africa and Uganda in 1909. "Bwana Tumbo" ("Mr. Portly Man"), as Teddy was known in Swahili, was authorized by the Smithsonian to obtain faunal specimens for the National Museum. TR, his son Kermit, and the Smithsonian naturalists accompanying them bagged more than 11,000 animals, including nearly 5,000 mammals (most of them large), about 4,000 birds, and a large number of reptiles and smaller creatures. Conservation of endangered species was one of the expedition's avowed purposes, for "the wild crea-

The National Museum in the Lower Great Hall of the Smithsonian castle, 1867.



tures which had shared with man the vicissitudes of mundane existence have perforce become fewer in numbers and subject to conditions ever more precarious." If not true before, this was certainly true after Teddy's bully safari.

For once, an influx of specimens had been anticipated, for in 1910 a new National Museum building opened to the public (now the National Museum of Natural History). But the new museum filled up rapidly. Although study collections could now be sorted and made accessible, many more objects than before were placed on public exhibit. The "Nation's Attic" had come into being.

The national collections were housed properly at last, but the overall influence and effectiveness of the Smithsonian was declining. Cutting-edge scientific activity had moved to the state universities that had sprung up after the Morrill Act of 1862. State and local museums, an outgrowth of post-Civil War private collecting and the civic initiatives that blossomed after the 1893 World's Columbian Exposition in Chicago, were competing for artifacts and audiences.

During World War I, the new National Museum building was taken over for wartime enterprises and exhibits. After the war, the Institution had a hard time recovering. A newly created Bureau of the Budget now stood between the Smithsonian and Congress, and by 1923 Secretary Charles Walcott was reporting "difficulty in making both ends meet. . . . It is only by rigid economy . . . that the year ends without a deficit." (And this was during the post-war boom of the '20s, before the Great Crash!)

The "rigid economy" showed. The new display cases, many made before the war in the museum's own shops, were built to standard specifications. Long galleries of them tended to look monotonous. Curator Neil Judd, hired when the museum opened, remembered "each [case] was precisely like every other of its kind, and each was allotted a predetermined space, row upon row. . . . [E]very glass-front case was a mirror reflecting every other case and its contents. . . . There was no time to mark and describe individual specimens. They were unpacked and immediately put in exhibition cases, and the contents of those cases became visible storage not to be changed appreciably for forty years." Research associate Ellis Yochelson, who worked in the building for 33 years, noted further that "because the Museum provided plans and specifications for many other new or changing museums, similar display cases were seen throughout the country." Here was a source of "museum fatigue" indeed!

The "rigid economy" and the monotony of the galleries reflected, too, the increasing bureaucratization of the Institution. Staff of all bureaus whose salaries were paid out of government appropriations had been placed under the Civil Service by the president in 1896. In the 1920s and '30s, with lit-



Turn-of-the-century telephones demonstrate the evolution of electronic information technology in "Information Age," a current National Museum of American History exhibit.

tle budget and staff to get things done, apathy seemed to be the order of the day. Official Washington and the Smithsonian are scathingly pilloried by Willa Cather in her 1925 novel, *The Professor's House*. "[T]he [Smithsonian] Director and all his staff . . . were all pulling strings to get appointed on [World's Fair] juries or sent to international congresses—appointments that would pay their expenses abroad, and give them a salary in addition," complains the book's narrator bitterly. He leaves the capital in disgust, "never again to see hundreds of little black-coated men pouring out of white buildings. Queer, how much more depressing they are than workmen coming out of a factory."

One of those black-coated men was William Henry Holmes. Artist, archaeologist, anthropologist, and museum administrator, by 1897 he was the first head of the Smithsonian's Department of Anthropology; in 1902 he combined curatorial duties with directorship of the Bureau of American Ethnology. His

displays of life-size, realistic groups of "primitive" peoples working in naturalistic environments were first introduced at the World's Fair in 1893 and influenced anthropological exhibits around the world.

Holmes took on the added duties of curator of the National Gallery of Art in 1906. The gallery opened in the center hall of the new National Museum's north wing in 1910. This dawning of art at the Smithsonian inspired Charles Freer to donate his collection of Oriental art to the nation, a gift that was accepted in 1906 (the Freer Gallery of Art opened in 1923). Congress, belatedly reaching the conclusion that a national gallery was a fine thing, made the National Gallery of Art in the National Museum building a separate bureau of the Smithsonian in 1920, with Holmes as its director.

The name "National Gallery" didn't stick for long. In 1937, Andrew Mellon gave his collection of European Old Masters to the nation, with the stipulation that it be called the National Gallery of Art. The Smithsonian art collection was promptly dubbed the National Collection of Fine Arts (now the National Museum of American Art). AAM Director Laurence Vail Coleman described it in 1939 as having "no home of its own, but occupies borrowed space in the natural history building where it shows what it can of an indifferent collection."

The "Octopus on the Mall"

The National Collection of Fine Arts was not the only Smithsonian bureau that Coleman criticized. In his 1939 book, *The Museum in America*, he stated: "The National Museums at

Washington, under the Smithsonian Institution, form an uneven group. They are diverse in policy, unequal in importance, and widely disparate in physical character and accommodations. As a system, though old, they are retarded in some lines of development. Yet . . . they have great prestige with the people of the country, by whom their controlling institution is held in something akin to reverence."

Coleman's complaint was a perennial one and the Institution's own: "Congress has not equally supported the different branches [of the U. S. National Museum] . . . ; and it has not supported any branch well." Joseph Henry had foretold the perils of a museum forced to rely on congressional support, and had predicted as well that a national museum, once started, must keep growing.

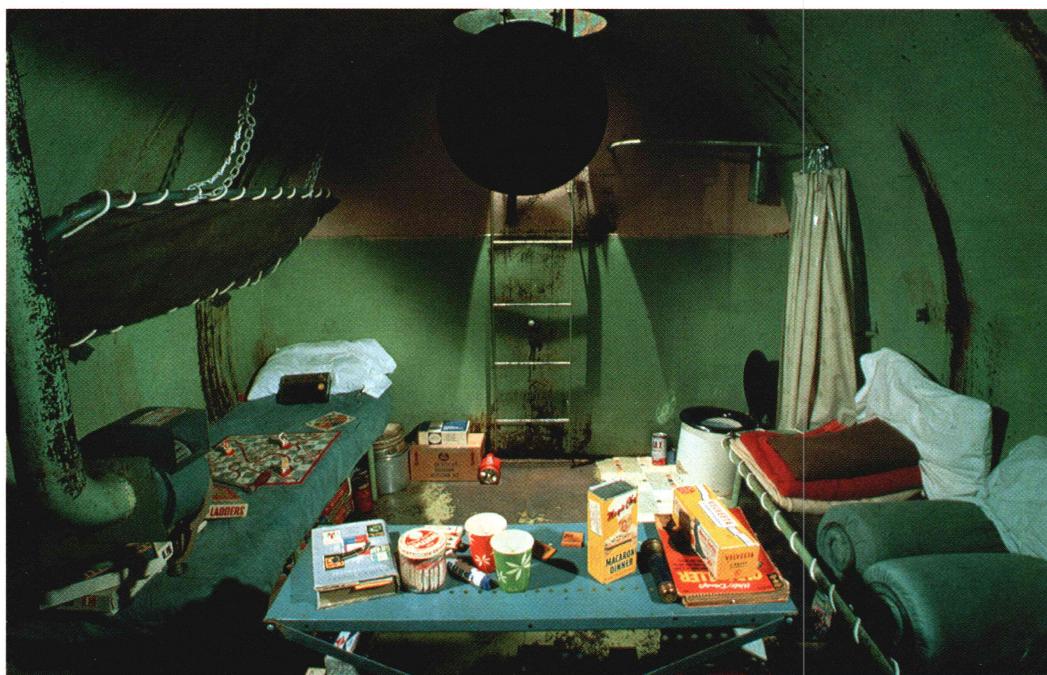
Having critiqued the Smithsonian, Coleman pondered what the general policy of the national museums should be. "In what respects should a national museum differ from a leading community museum in character and work? By what administrative means can the desirable arrangements be assured? What is the duty of the national museums to other museums of the country? What relationships should they establish with kindred activities of the federal government?" The Smithsonian has been seeking answers to these questions for the past 40 years.

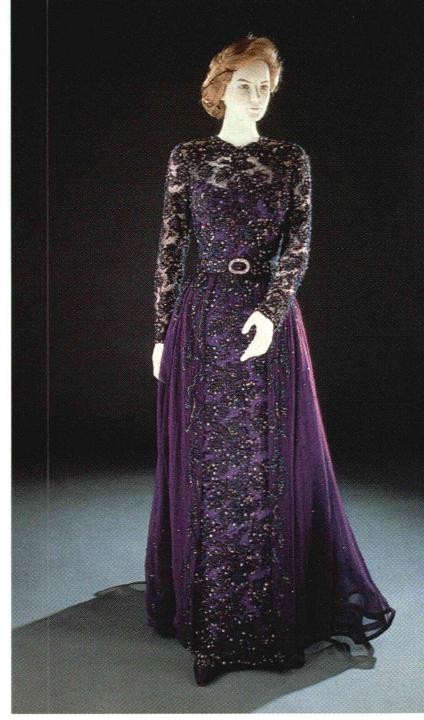
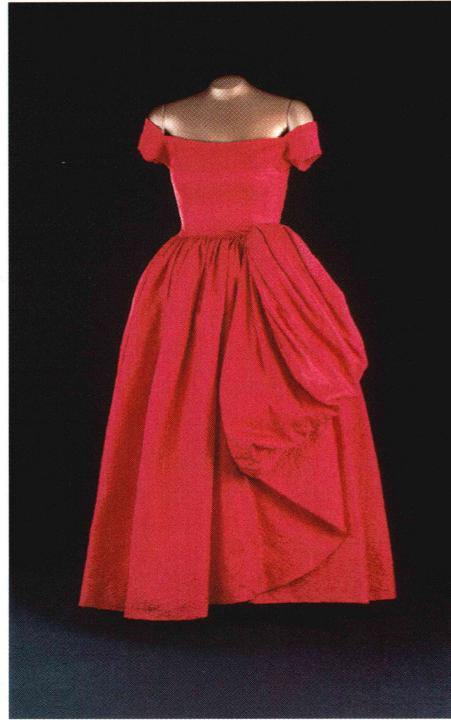
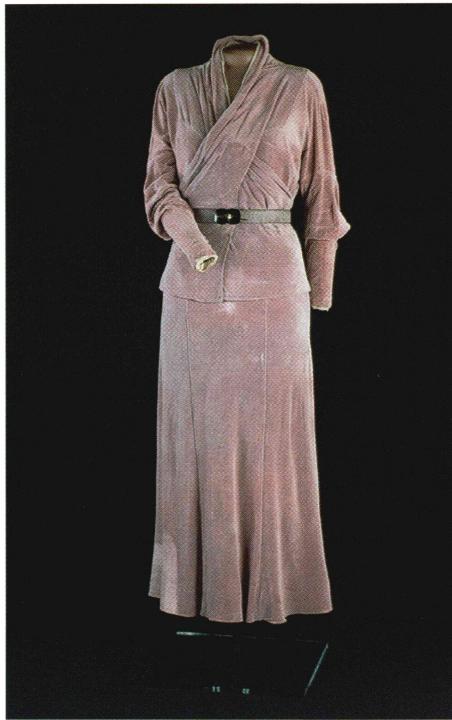
"Through its permanent exhibits," Coleman suggested, "a national museum might be expected first of all to reflect the homeland." The seventh secretary of the Smithsonian, Leonard Carmichael, a university psychologist and a spirited promoter

chosen in 1953 as the first secretary from outside the Institution, agreed. The time was ripe, in the post-World War II boom of the 1950s, to force increased appropriations from Congress to support and upgrade the national museums, keepers of the American heritage.

In 1955 Carmichael got the response he wanted: money would be available to build a Museum of History and Technology on the Mall. Such a museum, the outgrowth of George Brown Goode's idea of a national museum of cultural history, had been proposed in the 1930s by Frank Taylor, who

Family fallout shelter from Fort Wayne, Ind., on display in "Science in American Life" at the National Museum of American History. Photo by Dane Penland.





Left to right: The gown Eleanor Roosevelt wore to FDR's 1933 swearing-in; Mamie Eisenhower's evening gown; and Hillary Rodham Clinton's inaugural ball gown. The Smithsonian displays clothing from its First Ladies Collection in the "First Ladies: Political Role and Public Image" exhibit. Photos by Eric Long.

continued to push the concept throughout the next decade. He would eventually oversee its realization as director of the U.S. National Museum, of which it was a part. (The museum is now the National Museum of American History.)

The new museum opened in 1964. Its purpose, said Carmichael, was "to deepen the content of American patriotism." As befitting such a purpose, its centerpiece was the Star-Spangled Banner, which came to the Smithsonian in 1912 and was conserved in the Smithsonian castle library (now known as the Commons), the only place with room enough to unroll it. Period rooms moved from the Natural History building and Horatio Greenough's giant statue of *Washington at the Bath* reinforced the patriotic motif.

The new museum also began to address another of Coleman's observations. He had written: "As to the manner of exhibition, the national museums have the plain duty of being technically superlative. This they owe to the people who support them, and to the many museums of the country that should be able to look to them for guidance and example."

In the 1960s the exhibits of the Museum of History and Technology certainly offered an example to other American museums. Vastly improved (if not superlative) and employing innovative methods of interpretation, the two main introductory exhibits, "The Growth of the United States" (a thematically based index to the museum) and "Everyday Life in the American Past" (period rooms showing economic and regional

diversity), were studied and critiqued by students and faculty from the Winterthur, Hagley, and Cooperstown graduate museum studies programs. Chickens and ducks ran loose by the operating Isaac Thomas grist mill; essence of vanilla and chocolate sprayed from hidden atomizers into the air of the Stohlman ice cream parlor. It was truly, as Leonard Carmichael once called it, "a living textbook" on the Mall.

Other innovations would come. According to Frank Taylor, who became director general of Smithsonian museums in 1968, "a study is being made [in 1969] that will consider whether the public exhibition areas in all Smithsonian buildings should not be considered as an opportunity to engage in more social action and broader relevant interdisciplinary movements than usually concern the individual curators." This advanced notion, predicated as it is upon a philosophical reorientation, is only now being attempted.

The 1960s also saw the revival of the Smithsonian as a whole. The force that breathed new life into the old Institution was the eighth Secretary, S. Dillon Ripley, who arrived in 1964. Ripley was eager to reassert the Smithsonian's scholarship role, but he also enjoyed experimenting with new programs for the public. He brought a carnival atmosphere to the Mall: concerts, kite-flying contests, a working carousel in front of the museums, the Festival of American Folklife. All enlivened the museum experience. These programs and others like them inspired many local museums to try new

ways of attracting the public and putting it on notice that museums could be both educational and fun.

Ripley also encouraged livelier public interaction with the objects on display. The Discovery Room in the Museum of Natural History, for example, which opened in the 1970s, allows visitors to handle specimens and experiment with sensory perception. Designed for children (and their parents), it was a logical successor to "The Children's Room" of 1901, located in the Smithsonian castle. The room attracted widespread attention and helped spawn the growth of children's museums in the first half of the 20th century. Its Smithsonian offspring include not only the Discovery Room, but the Natural History Museum's Naturalist Center, the Museum of American History's "Hands-On History" Room, and the National Zoo's HerpLab, all of which were developed during the Ripley years.

Ripley was also influential in the professional development of museums in the 1960s, '70s, and '80s. Under the guidance of Paul Perrot, Ripley's assistant secretary for museum programs, and the stimulus of the National Museum Act (initiated in 1966 and administered by the Smithsonian until Congress ceased appropriating funds for it in 1986), the Institution sought to advance professional standards and practices in the areas of object conservation, collections management, legal and ethical concerns, and international cooperation among museums and cultural agencies. As a result, not only did the operations and programs of American museums dramatically improve, but the Smithsonian's efforts wrought changes on the international museum landscape as well.

For example, the study of conservation problems and the application of new techniques to solve them was the work of the Conservation Analytical Laboratory, developed under Robert Organ. Experimental methods, such as freeze-drying specimens for preservation and exhibition, were tried by the Office of Exhibits Central.

Collections management, a new professional field, developed out of the recognition that the care and registration of collections and the organization of information about them were all parts of a larger whole. This recognition arose primarily through the work of Marie Malaro, assistant general counsel of the Smithsonian, whose articles and speeches on collections policies and mission statements as necessary tools in the running of a modern museum have had a wide audience. Similarly, Smithsonian luminaries Malaro, Alan Ullberg, and Stephen Weil examined and interpreted the emerging body of museum-related law for the profession, and the Smithsonian began sponsoring with the American Law Institute-American Bar Association (ALI-ABA) an annual continuing education course in museum legal practices.

In 1968 the Office of Museum Programs (now the Center for Museum Studies) was established to provide "training, services, information, and assistance for the professional enhancement of museum personnel and institutions throughout the United States and abroad." Helping it in this task is the Museum Reference Center, the museological branch of the Smithsonian libraries.

Eight museums were added to the Smithsonian during S. Dillon Ripley's tenure, sometimes called the era of "the imperial Smithsonian." These included the Anacostia Museum, the National Portrait Gallery, the National Museum of American Art, the Renwick Gallery, the Cooper-Hewitt National Design Museum, the Hirshhorn Museum and Sculpture Garden, the National Air and Space Museum, and the National Museum of African Art. The Smithsonian truly became, in Geoffrey Hellman's phrase, the "Octopus on the Mall."

"Accidents of Administrative History"

"A finished museum is a dead museum, and a dead museum is a useless museum," wrote George Brown Goode in "The Principles of Museum Administration." The Smithsonian museums are very much alive today, continuing to reinterpret their uses, diffuse their influence, and increase their numbers. Two more Smithsonian museums, the National Postal Museum and the National Museum of the American Indian, have opened during the recent and present secretaryships of Robert McCormick Adams and I. Michael Heyman, an era of reduced funding and outside fund raising that has spawned the term "the corporate Smithsonian."

The Smithsonian has come under criticism in recent years for the perceived political slant of some of its exhibits and an imagined abdication of its role as keeper of national icons. This shouldn't trouble anyone; its institutional history shows that it has always been in hot water with some group or other. And the wildly enthusiastic reception of the currently traveling sesquicentennial exhibition, "America's Smithsonian," proves that the Institution has not lost its old luster in the public eye.

Laurence Coleman once called the diverse group of Smithsonian museums "accidents of administrative history." As former Secretary Ripley has been known to remark, "If the Smithsonian did not exist, it could not possibly be invented." Yet the Smithsonian and the people who work there, Congress, and, indeed, the people of the United States themselves have been inventing and reinventing the Smithsonian constantly over its 150-year history. And they will probably continue to do so long into its totally unforeseeable future. ■

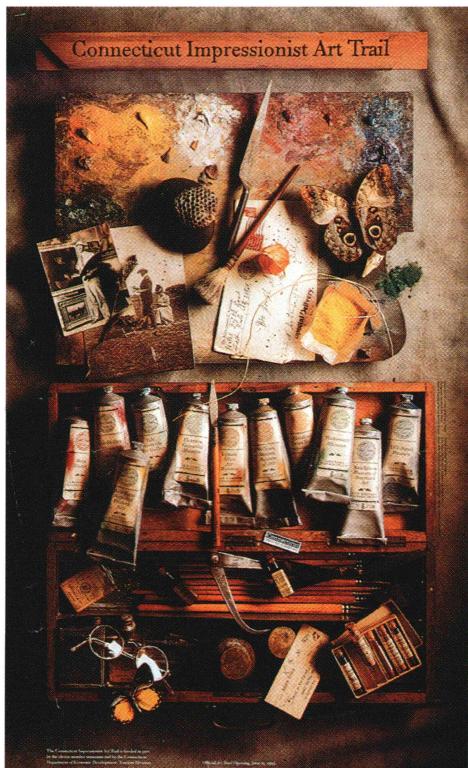
1996 AAM Publications Museum

Judges selected 144 winners from 926 entries in this year's AAM Museum Publications Design Competition. Of these, 23 received a first prize, 21 received a second prize, and 100 received an honorable mention.

In terms of graphic excellence, all represent the cream of the crop produced by museums in this country—and even throughout the world, as some of our international winners testify. The competition is the only national, juried event for publications produced by museums of all disciplines and sizes.

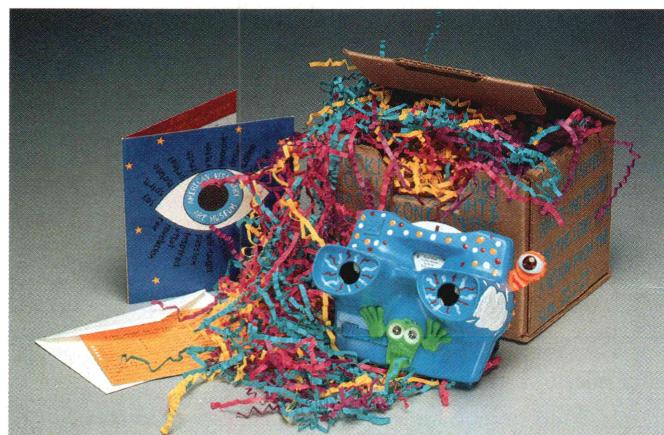
Publications competed in 15 categories and were divided according to institutional annual operating budget: those below \$500,000 and those above \$500,000. Two teams of judges chose the winners in the 1996 contest. Roland Hoover, Beth Kent, and Gerard Valerio considered these categories: posters, annual reports, books, scholarly journals, calendars, fund-raising campaign materials, calendars of events, and educational resources. The second team included Polly Franchise, Howard Paine, and Frances Smyth. This group chose winners from the categories of exhibition catalogues, newsletters, magazines, invitations to events, press kits, supplementary materials, and CD-ROMs.

Following are the winners and comments from the judges.



Posters

Museum budget above \$500,000

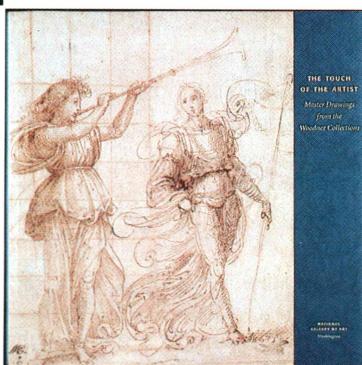


Invitations to Events

Museum budget above \$500,000

First Prize

Prizes awarded to institutions with budgets above \$500,000



Exhibition Catalogues

Museum budget above \$500,000

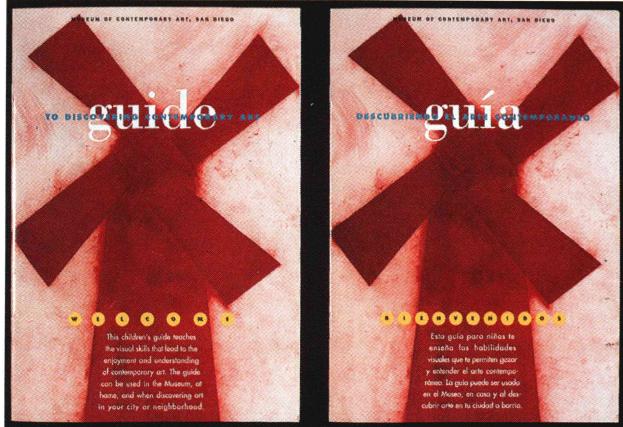
Exhibition Catalogues

The Touch of the Artist: Master Drawings from the Woodner Collections
National Gallery of Art, Washington, D.C.
Designer: Margaret Bauer

Posters

Connecticut Impressionist Art Trail
Connecticut Impressionist Art Trail,
Old Lyme, Conn.
Designers: Cummings & Good

Design Competition



Educational Resources
Museum budget above \$500,000

Polly Franchise

Polly Franchise is design director, Primary Design, Washington, D.C., specializing in museum publications.

Once again, the museum world has shown an extraordinary variety of approaches to its publications. The winners—from sophisticated and slickly produced press kits, newsletters, and magazines done by major advertising agencies and design studios, to simple, straightforward, and budget-conscious catalogues and checklists produced by in-house staff—reflect their widely varied museum audiences. Perhaps most important, they reflect the surprising strength and clever resilience of publications personnel in the face of ongoing economic and political obstacles.

This year's exhibition catalogue entries could be characterized as very competent and occasionally splendid. *The Touch of the Artist: Master Drawings from the Woodner Collections*, a first-prize winner, certainly falls into the splendid category. Beautifully designed and produced, it is an example of a piece completely thought out, every detail considered and treated as part of a design



Magazines

Museum budget above \$500,000

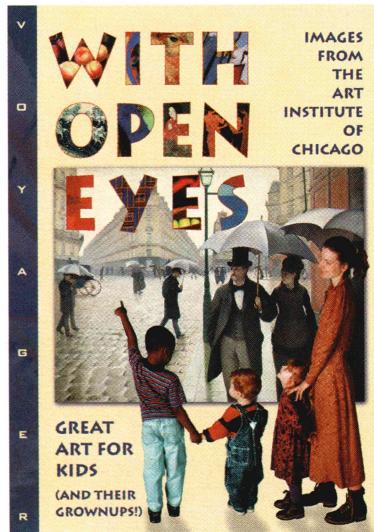


KINDRED SPIRITS

THE ELOQUENCE OF FUNCTION IN AMERICAN SHAKER AND JAPANESE ARTS OF DAILY LIFE

Exhibition Catalogues

Museum budget below \$500,000



CD-ROMs

Museum budget above \$500,000

Annual Reports

Friends of the Washington Park Zoo Annual Report 1994-1995

Friends of the Washington Park Zoo, Portland, Ore.

Designers: Michael Reardon and Thom Smith, Thom Smith Associates

Books

New World Saints

Museum of New Mexico, Press of the Palace of Governors, Santa Fe

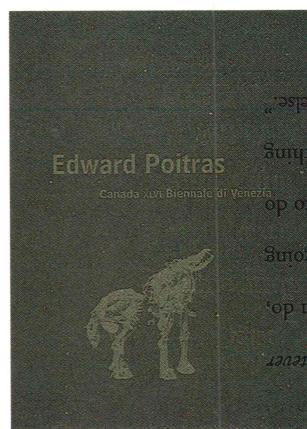
Designer: Pamela S. Smith

Newsletters

The Mexican Museum/El Museo Mexicano: 20th Anniversary Publication 1975-1995

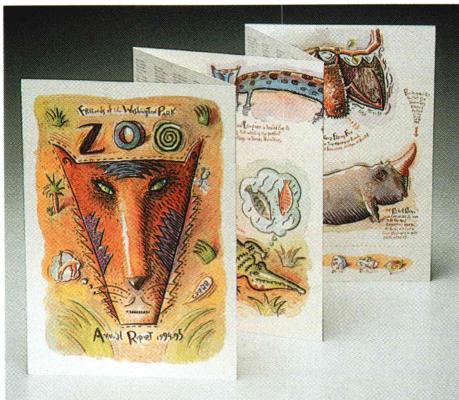
Mexican Museum, San Francisco

Designers: Morla Design



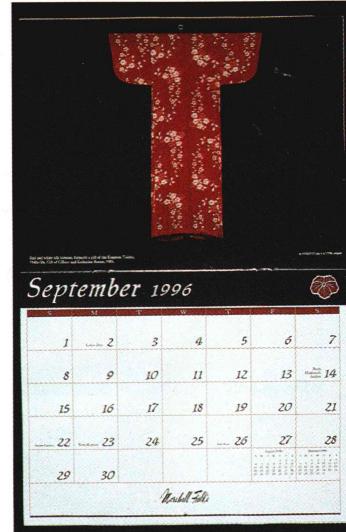
Scholarly Journals

Museum budget above \$500,000



Annual Reports

Museum budget above \$500,000



Calendars

Museum budget above \$500,000

system. *The Olmec World: Ritual and Rulership* (second prize) is another tour-de-force. These are the kinds of publications that make designers feel happy about choosing their eccentric occupation.

Unfortunately, so many catalogues looked quite attractive, but again and again we found that parts of the design hadn't been completely thought out—clumsy contents pages, footnotes so tiny our old eyes couldn't read them, confusing back matter. The best catalogues not only look good on coffee tables but become timeless and legible reference books for readers.

Invitations have become somewhat outlandish over the last few years. This year we saw quite a few that arrived in boxes, glass bottles, and mailing tubes. Sometimes the event warranted such excess, sometimes not. The first-prize winner in the larger budget category, the American Visionary Art Museum's invitation to its Grand Gala and Feast, was a View-Master (in a box), painted and decorated with strange attachments. It came with four-color reproductions of museum pieces on the viewer wheel! An outrageous and wonderful way to celebrate the museum's opening.

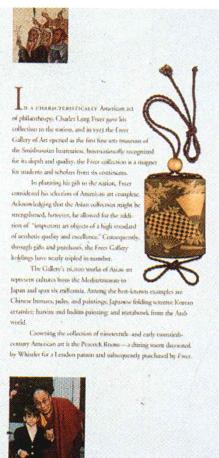
These are the birth years for museum CD-ROMs. From the wide variety of subjects and approaches we saw, there is no discernible and agreed-upon motive for museums to produce

CD-ROMs. As alternatives to exhibition catalogues, they are a poor cousin, with small and fuzzy reproductions, and impossibly small and clumsy typography. When museums make the best use of the medium for a general audience—a brief exploration of a subject that leads to further investigations (in a museum, one hopes)—the CDs are more successful. The first-prize winner, *With Open Eyes: Images from the Art Institute of Chicago*, was a clear standout. The physical design of the box and the CD is attractive and obviously designed for its audience—children. The information is presented in a way only possible on a computer, and has nothing to do with printed, left-to-right reading, page-turning pieces. All the bells and whistles of typical computer-game programs are used to encourage children, most of whom are familiar with buttons and mousepads, to look at the artwork in the collection.

After studying hundreds of museum publications, we should have been exhausted. Instead, we felt buoyed by the high level of sophistication that so many museums obviously demand of designers today. The winning pieces reflect both the great enthusiasm and the thoughtfulness of museum people in large and small institutions across the country.



Fund-Raising Campaign Materials
Museum budget above \$500,000



In a curiously American art of philanthropy, Charles Lang Freer gave his collection to the nation, and in 1923 the Freer Gallery of Art opened as the first fine arts museum of the Smithsonian Institution. The collection is renowned for its depth and quality; the Freer collection is a treasury for students and scholars from all over the world.

In planning his gift to the nation, Freer consulted his wife, Anna, an art collector. She acknowledged that the American art collection was the best in the world, but she also believed that the collection should be strengthened. However, he allowed for the addition of "important" art objects of high standard of artistic quality and include "Correspondingly important" objects of the same quality. The Freer holdings have steadily expanded in number.

The Gallery's vision spans of Asian art, especially culture from the Mediterranean, Japan, Korea, and the Americas. The last feature includes the Chinese brush paintings, and pottery and Japanese folding screens. Korean ceramics, having and Indian painting and manuscript from the Andes world.

Concerting the collection of decorative and applied arts, contemporary American art in the Pre-Rock Room—during were decorated for Whistler's 60th birthday and subsequently purchased by Freer.

Invitations to Events

Invitation to Grand Gala and Feast
American Visionary Art Museum, Baltimore
Designer: Theresa Segreti

Press Kits

"The Outer Bay" grand opening
Monterey Bay Aquarium, Monterey, Calif.
Designer: Kit Hinrichs, Pentagram

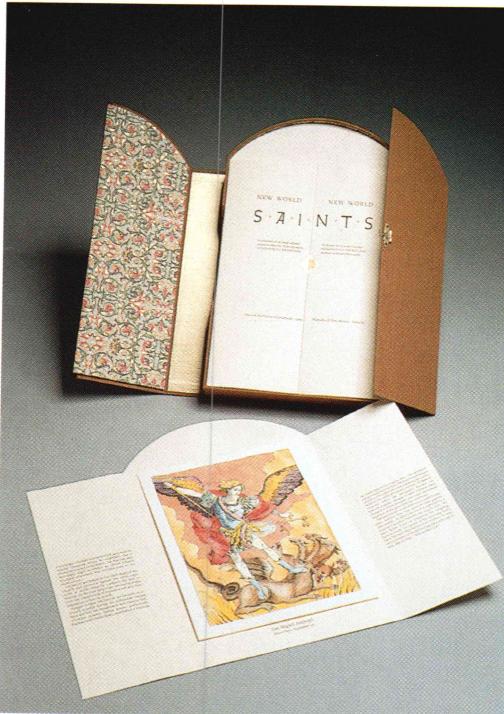
Fund-Raising Campaign Materials

Freer Gallery of Art
Freer Gallery of Art, Smithsonian Institution, Washington, D.C.
Designer: Carol Beehler



Newsletters

Museum budget above \$500,000



Books
Museum budget above \$500,000

Magazines

See: a journal of visual culture (Volume 1, Issue 3)
Friends of Photography, San Francisco
Designer: Michiko Toki, Toki Design

Scholarly Journals

Edward Poitras: Canada XLVI Biennale di Venezia
Canadian Museum of Civilization, Hull, Quebec
Designers: Timmings & Debay

Calendars

1996 Calendar
Field Museum of Natural History, Chicago
Designer: Doug DeWitt

Roland Hoover

Roland Hoover is university printer, retired, Yale University, New Haven, Conn.

This year's AAM Museum Publications Design Competition left me with a strong and gratifying impression of vitality. The entries constitute powerful evidence that museums are presenting and interpreting their collections and purposes with skill, vigor, and imagination—regardless of budget category. They are reaching out to ever-larger audiences with effective messages. They are imbued with high standards of graphic presentation and production quality. In short, the entries reveal that museums are doing their jobs very well indeed.

As corporate support of museum activities has become more important than it once was, designers have sought ways of acknowledging it with appropriate and discreet emphasis. The Field Museum's 1996 calendar exemplifies a successful balance between prominence and subordination that avoids excesses of either. Fund-raising campaign materials, especially for museums with large budgets, require discriminating judgment to ensure an elegance that will attract donations rather than an opulence likely to have the opposite effect. The Freer Gallery of Art brochure is a good example of felicitous and

suitable presentation. For sheer verbal, visual, and typographic ingenuity, the Henry Morrison Flagler Museum's "Membership" folder deserves high marks.

Yet even among the

many flowers in the AAM garden a few weeds can be seen. Widely letterspaced lower-case display type and the opposite fault, excessively close fitting of lower-case letters ("tightography"), blemish otherwise creditable pieces. Underlining ought never to touch descenders—if it must be used at all. Superimposing type on photos often entails a loss of contrast and legibility that is easy to avoid by keeping the images separate. Designers should be vigilant pullers of such perennial weeds.

Finally, the old dichotomy between the sciences and the humanities was evident in the contrast between the entries from science museums and art museums. I am hesitant to press any such generalization very far, but I found myself wishing that the subtlety and suppleness that mark many of the art museum publications could be found more often among their scientific counterparts. The visual opportunities presented by

Calendars of Events

Bookmark/exhibition schedule 1995-1996
season featuring "Azulejo: Five Centuries of
Portuguese Ceramic Tile" exhibition
(bilingual)

Museum of Art, Rhode Island School of Design (RISD), Providence, R.I.
Designer: Dave Coulter, Coulter & Bass

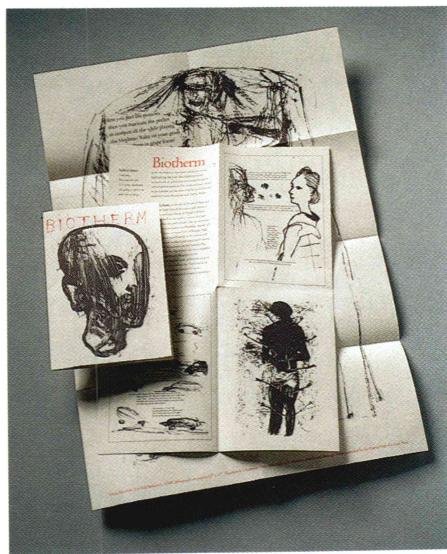
Educational Resources

*Guide to Discovering Contemporary Art
(children's guide in English and Spanish)*
Museum of Contemporary Art, San Diego,
La Jolla, Calif.
Designer: Richard P. Burritt, Burritt Design

Design, Technical, and Economic Aspects

Supplementary Materials

*Robert Rauschenberg Major Printed Works,
1962-1995 (exhibition information)*
Morris Museum of Art, Augusta, Ga.
Designer: Vincent Bertucci



Invitations to Events

Museum budget below \$500,000

Newsletters

Museum budget below \$500,000

the ideas, objects, and apparatus of science are no less abundant than those of other fields, yet science museums as a group do not seem to have as fluent a command of design language as museums centrally devoted to the visual arts. Designers and others in both kinds of museums should perhaps be in closer touch with one another.

Despite the differences in their collections and curators, all museums share an important patch of common ground: the obligation to speak clearly to general audiences in both words and images. AAM itself, through its Publications Design Competition, makes a substantial contribution to the cultivation of that common ground. May it also contribute to bridging the distance between science and the humanities!

Supplementary Materials

Museum budget below \$500,000



Saints and the Oakville Galleries' *Aporia: A Book of Landscapes*]. The winners combined good graphic design and production with a beauty that enabled each book to stand as a work of art. Choosing the first-prize winners was easy; not so with the other winners. The competition was tough because there were so many beautiful books.



In the information age, museum publications must compete with high-gloss mail-order catalogues, coffee-table books, sophisticated fund-raising materials, and even Publishers Clearinghouse sweepstakes. Throughout the judging, some pieces clearly stood out from the rest. In the educational resources category, this was not the case. There were so many good entries that choosing the winners was difficult. As a former museum educator, I was pleased to see how well these generally low-budget projects presented a wealth of information clearly and attractively.

The most disappointing category was the calendars of events. This workhorse of the museum world is in need of attention. If we want people to come to museums, we must present a clear, eye-catching invitation. I hope that next year we see a revitalization in this category.

To the writers, designers, and coordinators of museum publications, I would remind you that the wealth of information you present will be read only if the design is attractive enough to hold the reader's attention in a world of fierce competition.

Beth Kent

Beth Kent is museum coordinator, Virginia Lithograph, Arlington, Va.

Judging the museum publications competition meant a day of hard work, stimulating conversations, and the vicarious pleasure of visiting many museums through their publications in one day.

What stands out in my mind are both first-prize winners in the book category [the Museum of New Mexico's *New World*]

CD-ROMs

With Open Eyes: *Images from the Art Institute of Chicago*
Art Institute of Chicago
Designers: William Nelson and Robert Stratton, Voyager

First Prize

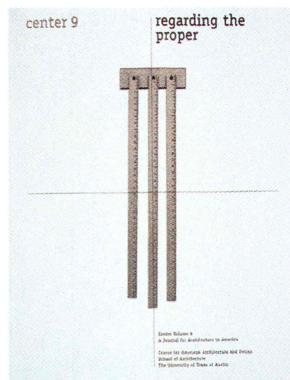
Prizes awarded to institutions with budgets below \$500,000

Exhibition Catalogues

Kindred Spirits: *The Eloquence of Function in American Shaker and Japanese Arts of Daily Life*
Mingei International Museum, La Jolla, Calif.
Designer: Martha Longenecker

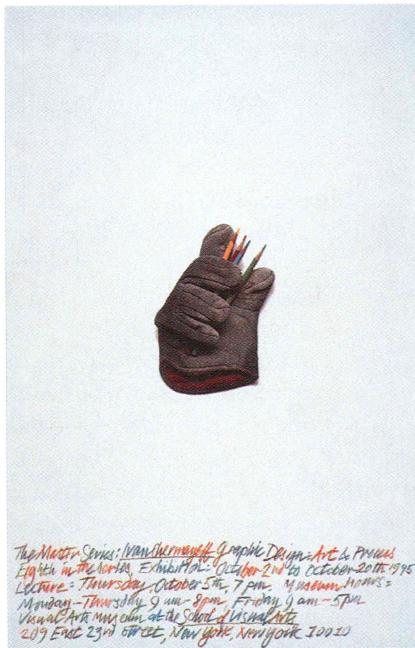
Posters

The Master Series: Ivan Chermayeff/Graphic Design: Art and Process
Visual Arts Museum, New York
Designer: Ivan Chermayeff, Chermayeff & Geismar Inc.



Scholarly Journals

Museum budget below \$500,000



Posters

Museum budget below \$500,000

Howard Paine

Howard Paine is art director, U.S. Postal Service, Washington, D.C.

This is the third, perhaps fourth time that I have helped judge the AAM Museum Publications Design Competition. It is always an honor to be asked to judge. And it's exciting to be in the presence of so much beautiful material and to share that excitement with other members of the jury.

Since the jury was divided into two teams, there was a good deal of material, such as posters, that I didn't see. What I did see seemed to be the cream of the crop: monumental exhibition catalogues; elegantly focused monographs; handsome sur-

Books

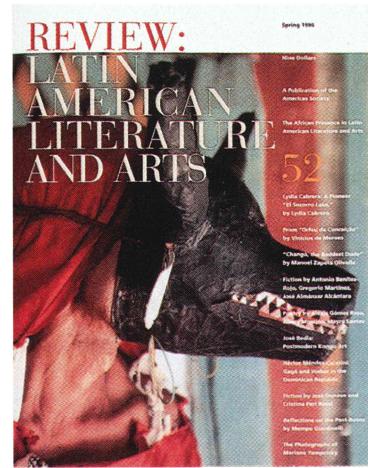
Aporia: A Book of Landscapes
Oakville Galleries, Oakville, Ontario, Canada
Designer: Rejean Myette

Newsletters

Bu Gao Ban (Winter 1996)
Museum of Chinese in the Americas, New York
Designers: Aiyi Liao and Thomas Klueper for Drenttel Doyle Partners

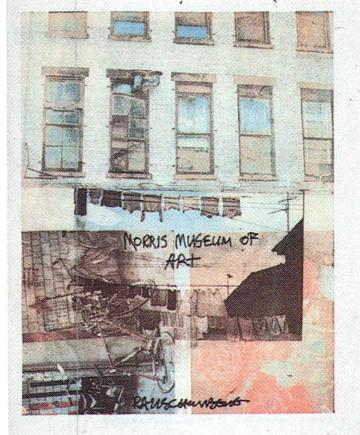
Magazines

Review: Latin American Literature and Arts (Issue 52, Spring 1996)
Americas Society, New York
Designer: Richard Poulin, Poulin + Morris



Magazines

Museum budget below \$500,000



Supplementary Materials

Museum budget above \$500,000

veyes; inventive, happy little invitations and promotion pieces.

In both budget categories, I found first-rate design—pieces that showed taste and elegance, as well as being practical and to the point. Few pieces fell vic-

tim to a designer's use of trendy graphic elements. Instead, almost every piece seemed rooted in a common-sense style appropriate to the subject. This doesn't mean bland, ineffective allegiance to a predetermined pattern, as in museum publications of the past, but an overall look that displays a maturity and a professionalism that was quite nice to see.

Many pieces handled the material in a fresh, journalistic manner that made them accessible to the casual reader. Without sacrificing scholarship, the pages were inviting, varied, lively, with active words in the headlines instead of categorical labels, with colorful images interspersed with the text instead of ganged into separate signatures, with the subject of the book given center stage rather than some graphic styling.

In judging such a large show, we must move quickly and to some extent be superficial. First impressions have a strong effect. The packaging of the product is indeed part of the product. The overall format can be inviting, or it can be forbidding. The internal organization of the material can help open doors of new understanding of the subject, or it can confuse or bore the reader or seem too daunting a task.

Scholarly Journals

Center, A Journal for Architecture in America (Volume 9)
Center for American Architecture and Design, School of Architecture, University of Texas, Austin
Designers: Fuller Dyal and Stamper, Inc.

Invitations to Events

Biotherm (invitation to exhibit opening reception)
Vanderbilt University Fine Arts Gallery, Nashville, Tenn.
Designer: Gary Gore

Supplementary Materials

Judy Pfaff: Elephant (exhibition information)
Rose Art Museum, Brandeis University, Waltham, Mass.
Designer: Charles Dunham

Calendars of Events

Museum budget above \$500,000



Books
Museum budget below \$500,000

Good design has a job to do. It has to attract the eye and hold the interest not just on the cover but from page to page, with an expert mix of image and text. That mix comes from an understanding of the dynamics of turning pages, of moving through the various parts of a book. A change of pace, a change of focus, an unexpected surprise even in a catalogue adds a narrative flow that gives life to the book. Some of the lively publications I saw in the competition included *Maxfield Parrish: Machinist, Artisan, Artist*—a wonderful mix that gives new dimension to this revered artist; *See, a journal of visual culture*—a very lively journal of timely graphics; and *Kindred Spirits: The Eloquence of Function in American Shaker and Japanese Arts of Daily Life*, a handsome juxtaposition of the best of Shaker and Japanese craft.

Frances P. Smyth

Frances P. Smyth is editor-in-chief, National Gallery of Art, Washington, D.C.

Keep it simple. The formula still works. The catalogue for "The Olmec World: Ritual and Rulership," published by The Art Museum, Princeton University, and designed by Bruce Campbell, is an excellent example. The images are powerful, no matter what their size, and they command your attention. Excellent photography helps, as does sophisticated type design. The invitation to the opening of the exhibition carries through the theme, using a slender and elegant object to make a slender, elegant invitation.

All of the pieces from the American Visionary Art Museum in Baltimore work together to show you the energy and spirit of this new institution. They range from amusing and quirky—a hand-painted View-Master used as the invitation to the opening of the museum—to the powerful cover of the inaugural booklet—a collage using a quote from, and portrait of,



Press Kits
Museum budget above \$500,000

one of the artists in the inaugural exhibition, Gerald Hawkes. Both pieces are designed by Theresa Segreti.

Museums are still learning how best to deal with multimedia productions. CD-ROMs submitted ranged from nicely documented photo-CDs that made you wonder whether the same thing couldn't have been accomplished just as easily and much less expensively with a slide show or an audio-visual program, to the extremely sophisticated *With Open Eyes*, co-produced by the Art Institute of Chicago and the Voyager Company. This production really uses the medium effectively, employing sound, motion, and ease of navigation with humor and real flair. You learn something, and you have fun while you are doing it.

Gerard A. Valerio

Gerard A. Valerio is principal, Bookmark Studio, Annapolis, Md. One of the advantages of being invited to judge this publications competition for a second consecutive year is the opportunity to see more clearly the trends represented in the work submitted from various institutions. The geographic diversity, the scope of subject matter, and the differences in resources available to the publishers make this a very dynamic and representative body of work and a fairly good indication of what is being produced routinely by the field at large.

To the judge, the trends, with some exceptions, seem to be very good indeed. The conceptual quality, production standards, and the apparent budgets (we are not told exactly how much money was spent on any individual project) all seem to

be going in a positive direction. Of course, it must be said that the larger institutions in general are always going to have something of an edge on how much can be budgeted for a single project, or indeed for an entire publishing program for the publishing year. And it shows!

Can many of the smaller institutions (read "museums with less money") expect very often to come up with the kind of resources that the J. Paul Getty Trust, the National Gallery of Art, and others have to apply to their projects? Not very often. Not without subsidy and a great deal of creative management on the part of publications directors. And how that additional funding makes a difference is tangible and unmistakable. Better design: money. Better typesetting: more money. Better paper: . . . and more money. Better printing and binding: . . . more money yet again! Now, before this sounds like we begrudge the large institutions for their good fortune, I am not suggesting that these institutions are not spending their money wisely. No one can afford to do that these days. But it does make a difference. Does it always make the difference? Definitely not. There were plenty of examples where the resources available for the project were wasted. For example: a terrific subject, fine paper, excellent printing, and no concept!

And here we come to the great equalizer: designers and publishers who know how to make the very most of what resources they have to work with. They start with an imaginative concept, followed by careful execution, good typography, dramatic and dynamic layout appropriate to the subject, and decent printing stock that can produce typographic and illustrative images without the advantages of ideal circumstances.

One piece I would like to single out for comment is the Los Angeles County Museum of Art's calendar of events, "Music at the Museum, 1995-96." This publication, which won an honorable mention, uses superimposed text elements to list a variety of musical performances with dates and times. I do not generally feel very comfortable with this style of design. However, while I don't want to offer a backhanded compliment, I am very impressed by this piece. The number of elements that had to be handled in both text and images is staggering. The designer seems to have come up with an overarching concept that took this complexity in hand and made it work. Thanks to a designer who obviously knows her typographic discipline, it is readable and at least entertaining—the bottom-line objectives. Words, images, color, and concept all carried risks. Don't try this at home, but in the hands of a skilled designer, these are risks I hope we don't ever stop taking. ■

Second Prize and Honorable Mention

Prizes awarded to institutions with budgets above \$500,000

Exhibition Catalogues

Second Prize

The Olmec World: Ritual and Rulership
The Art Museum, Princeton University, Princeton, N.J.
Designer: Bruce Campbell

Honorable Mention

The Mystery of the Magic Box: An Open and Shut Case (children's catalogue)
Anchorage Museum of History and Art, Anchorage, Alaska
Designer: Ed Hutchins

About Place: Recent Art of the Americas
Art Institute of Chicago
Designers: Sam Silvio Design

Worlds Seen & Imagined: Japanese Screens from the Idemitsu Museum of Arts
The Asia Society, New York
Designer: Sandy Bell

A Chorus of Colors: Chinese Glass from Three American Collections
Asian Art Museum of San Francisco
Designers: Perpetua Press

Luz y Tiempo: Colección fotográfica formada por Manuel Álvarez Bravo para la Fundación Cultural Televisa, A.C.—Julio 1995
Centro Cultural/Arte Contemporáneo, A.C., Mexico City
Designers: Germán Montalvo, Rogelio Rangel, and Patricia Reyes

Facing Eden: 100 Years of Landscape Art in the Bay Area
M. H. de Young Museum, The Fine Arts Museums of San Francisco
Designer: Jack Werner Stauffacher, The Greenwood Press

Claes Oldenburg (German edition)
Solomon R. Guggenheim Museum, New York
Designer: Massimo Vignelli

Shin-hanga: New Prints in Modern Japan
Los Angeles County Museum of Art
Designer: Jim Drobka

Rauschenberg Sculpture
Modern Art Museum of Fort Worth, Fort Worth, Tex.
Designers: Connie Wilson and Doug Byers, Think Corporation

Mutant Materials in Contemporary Design
Museum of Modern Art, New York
Designers: Eric Baker Design Associates; cover design: Gaetano Pesce

American Photography 1890-1965 from the Museum of Modern Art, New York
Museum of Modern Art, New York
Designer: Jody Hanson

Winslow Homer
National Gallery of Art, Washington, D.C.
Designer: Phyllis Hecht

Johannes Vermeer
National Gallery of Art, Washington, D.C.
Designer: Chris Vogel

Secrets of the Dark Chamber: The Art of the American Daguerreotype
National Museum of American Art, Smithsonian Institution, Washington, D.C.
Designer: Patty Inglish

Posters

Second Prize

Shin-hanga: New Prints in Modern Japan
Los Angeles County Museum of Art
Designer: Jim Drobka

White Alligator: Secret of the Swamp
John G. Shedd Aquarium, Chicago
Designers: Jay Joichi, Mike Delfini, and Sally Smith

Honorable Mention

Canyonland Visions
Amon Carter Museum, Fort Worth, Tex.
Designer: Tom Dawson, Tom Dawson Graphic Design

Perspectives on Los Angeles: Narratives, Images, History
J. Paul Getty Trust, Santa Monica, Calif.

Designer: Lisa Nugent, ReVerb

African Art at the Harn Museum: Spirit Eyes, Human Hands
Samuel P. Harn Museum of Art, University of Florida, Gainesville
Designers: Harn Museum staff with Duane Bray

Haute Couture
Metropolitan Museum of Art, New York
Designer: Barbara Weiss

John Baldessari: National City
Museum of Contemporary Art, San Diego, La Jolla, Calif.
Designer: Catherine Lorenz

Harry Callahan
National Gallery of Art, Washington, D.C.
Designer: Noriko Bové

Piet Mondrian 1872-1944
National Gallery of Art, Washington, D.C.
Designer: Noriko Bové

Johannes Vermeer
National Gallery of Art, Washington, D.C.
Designer: Noriko Bové

Annual Reports

Second Prize

The J. Paul Getty Trust Report (1993-1994)
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Joe Molloy

Honorable Mention

1994-95 Australian Museum Annual Report
Australian Museum, Sydney
Designer: Anna Gregg

Japanese American National Museum Annual Report (July 1, 1994-June 30, 1995)
Japanese American National Museum, Los Angeles
Designer: Jane Kobayashi, 5D Studio

Annual Report 1994
San Francisco Museum of Modern Art
Designer: Tracy Davis

Wadsworth Atheneum Annual Report 1995
Wadsworth Atheneum, Hartford, Conn.
Designer: Ann McCrea

Books

Second Prize

The Topkapi Scroll—Geometry and Ornament in Islamic Architecture
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Simon Johnston, Praxis Design

Honorable Mention

Our Boots: An Inuit Women's Art
Bata Shoe Museum, Toronto, Ontario, Canada
Designer: George Vaitkunas, Vaitkunas Design
(Continued on page 74)

Exhibiting Memories

By Steven Lubar

"WE ALL REMEMBER WORLD WAR II." That's the way a recent exhibit at the National Museum of American History welcomed visitors.

At first reading, this seems absurd. Only those over 50 can remember the war. But in another, deeper, sense, we all do remember the war. We remember it in family stories, national mythology,

the history we learned in school, and the movies we saw on TV. "World War II: Sharing Memories," a temporary exhibit open from June through November 1995, was about the war, but its true subject was memory and history. We wanted our visitors to think not only about the war but about how we know the past, of the ways that memory and tradition relate to history and historic artifacts.

Memory and History

Memory is how we connect with our individual past. It serves our own purposes: writer Stefan Zweig called it "a power that deliberately arranges and wisely excludes." History too, partakes of this rearrangement of the past, but must aim for a less personal point of view. Historians, English historian Eric Hobsbawm wrote, are "the professional remembrancers of what their fellow-citizens wish to forget." How to combine memory and history in an exhibit? How to recognize and honor memories while at the same time moving beyond them? These were the

problems I faced as curator of "Sharing Memories."

One difference between historians and the general public is the extent of critical distance we put between ourselves and our subjects. We share an interest in history, but the approach we take is different. Our sources are different: historians want to use archives and objects, while the public more often turns to memory, personal connections, and family stories. The way we use those sources is different: historians are careful to assess the bias of their sources, to question the evidence. And the context we consider is different; historians must cast a broader net. These factors help determine our critical distance. Historians have no end of words to describe the degree of critical distance. Our explanation of the past can be commemoration, remembrance, reminiscence, memory, explanation, interpretation, or analysis. Objects move from keepsake to memento to souvenir to reminder to evidence. Our presentations move from celebration to memorial to exhibition.

All of these have a place in our understanding of the past. One can walk around Washington, D.C., and find history presented in every one of these ways. Arlington Cemetery is properly the home of monuments. The U.S. Holocaust Memorial Museum has both an exhibition and, carefully separate, a

*Steven Lubar is chairman of the Division of History of Technology at the National Museum of American History, Smithsonian Institution, and was curator of the "World War II: Sharing Memories" exhibit described here. A longer version of this article will appear in *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, edited by Amy Henderson and Adrienne Kaeppler, forthcoming from the Smithsonian Institution Press in November.*

Hall of Memories—a memorial. The Smithsonian presents a wide range of historic presentations. The National Air and Space Museum is, for the most part, a temple to technological progress. The National Portrait Gallery is a hall of heroes. Art museums show aesthetic masterpieces.

History museums have a different and more difficult task. The goal of a history exhibit is to move people from the ideas and information they enter with to a more complex, problematized, and nuanced view of the past. Exhibits should not be limited to reminiscence or commemoration; they should add perspective by aspiring to a greater critical distance and by putting the artifacts in context.

The disjunction between memory and history plagued curators of the *Enola Gay* exhibition at the National Air and Space Museum. Their first script moved too far for comfort from the memories of veterans, who had enough political clout to let the curators know it. The *Enola Gay* exhibition that finally opened has exactly the opposite problem. It focuses almost solely on the object, the airplane, with little context to move the visitor's understanding beyond memory. Its technological and restoration history is given in loving detail. Technological details are safe; they do not try to move visitors beyond where they were when they came to the museum. Indeed, they seem, as presented here, to be beyond questioning, and they add the weight of their seeming inevitability to the actions the technology was used for.

The technological solidity and weight of the artifact are reinforced by allowing the only voices in the show to be those of the plane's designers, builders, restorers, and, most important, its crew. The crew's point of view is interesting and important, of course, but why it should be more privileged than, say, that of the residents of Hiroshima, or the atom bomb's makers, or, for that matter, the millions of Americans who grew up in the shadow of Hiroshima—that's a political issue. Each era—each community—nowadays, each political pressure group—emphasizes the history it thinks important. Each listens to the history that speaks to its concerns. The *Enola*

Gay exhibit speaks in the veterans' voice.

"World War II: Sharing Memories"

The *Enola Gay* was very much in our minds as we thought about "World War II: Sharing Memories." In the political environment that the *Enola Gay* had brought to the Smithsonian, it was clear that we needed to move beyond the usual museum exercise of presenting history from a historian's perspective, beyond our usual techniques of objects and explanations, images, and interpretations; these techniques privileged historical analysis and depreciated the value of memory. We had to find a way to allow both memory and history to play a role. And so, in "Sharing Memories" we experimented with the ways in which memory and history allow us to comprehend the past. Memories are personal; exhibits are general. Memories are incorporeal; exhibits show things. Memories stand on their own; a good history exhibit provides context. We had to somehow join the two. Just as important, we needed to allow thoughtful visitors to reflect on the very nature of memory and history. To allow our visitors to understand the value of both approaches to the past would be an important contribution to the ongoing history debate.

The way to do this was to share the job of interpretation, of creating meaning, with our visitors. To that end, we selected our artifacts to elicit a wide range of memories. We set aside a memorial area whose distinctive design indicated that it was intended for commemoration. And, most important, we asked our visitors to participate. We encouraged them to write down their memories of the war, which we displayed prominently so that others could read them.

Picking artifacts was the first step. Those selected for display were mostly everyday objects without a specific history. This is unusual; most recent history exhibits aim for the specific to tell a

particular tale, surrounding an object with labels and photographs to provide the context that explains it. But in "Sharing Memories," we wanted visitors' stories, not ours. We wanted visitors to supply their own context. The objects were to serve as aide-mémoires, not history lessons. We let the objects speak for themselves, allowing them to whisper something different to every visitor.

The exhibit started with "The Homefront." The objects here were the everyday things that touched American life in the 1940s. The symbolic object used to introduce the section was mundane, but spoke to the all-encompassing nature of the war: a matchbook printed with a "V" for Victory. There were ration coupons and steel pennies and *Life* magazines and movie posters. Of course, there was selection here. There

things soldiers carried were, of course, symbolic of their thoughts. (Another title might have been: "For which they fought.") Physically and metaphorically, the things they carried were not the politicians' hoary clichés of patriotism. Rather, they were much more down to earth: candy bars and gum and pin-up pictures and a picture of the girl back home. They fought for the everyday pleasures of American life. It would have been easy to drape this area with the flag both literally and metaphorically—politicians, 50 years later, might recommend this—but there's good historical scholarship to suggest that what the GIs were fighting for was not God and country but mom, apple pie, and the girl next door. We chose objects that evoked these memories. These quiet objects suggested—but did not insist on—this historical truth. Historical

The objects were to serve as aide-mémoires, not history lessons. We let the objects speak for themselves, allowing them to whisper something different to every visitor

was a curatorial voice, but a quiet one, in a conversation with the visitors, not lecturing them. And so a few of the objects had a bit of a spin to them: the application for gas rations is signed "Mrs. Harry Truman," suggesting a level of equality in sharing the burdens of the war that might have surprised some visitors. The *Life* magazine was open to a page on "Negro soldiers," reminding visitors that equality went only so far in the 1940s. The section on production included union badges, suggesting that even during the war there was not unity in all things.

The curatorial voice was loudest in a case entitled "The Things They Carried," part of "The Battlefield" section of the exhibit. The title was borrowed

from novelist Tim O'Brien's collection of short stories about soldiers in Vietnam. The

analysis can bring to the fore some of the memories that individuals might forget.

How to deal with the front lines of the war? Here, I think, objects have less utility. We displayed the basic "Tools of War"—an M-1 rifle, hats and helmets, a mess kit. Though they evoke memories for those who used them, they seemed insufficiently time-specific to evoke memories of World War II. Guns and helmets speak simply to the idea of "war," not specifically World War II, for those who were not there. Weapons, like other technologies, might be too specialized to allow visitors to see themselves or their pasts in them.

We might have used photographs of the war; there are wonderful images available. But most of these seemed either too specific or too general. Some depict specific scenes that mean everything to those who were there but little

(Please turn to *Forum*, page 71)

Showcase

National Museum of American History Teams with Willoughby Associates

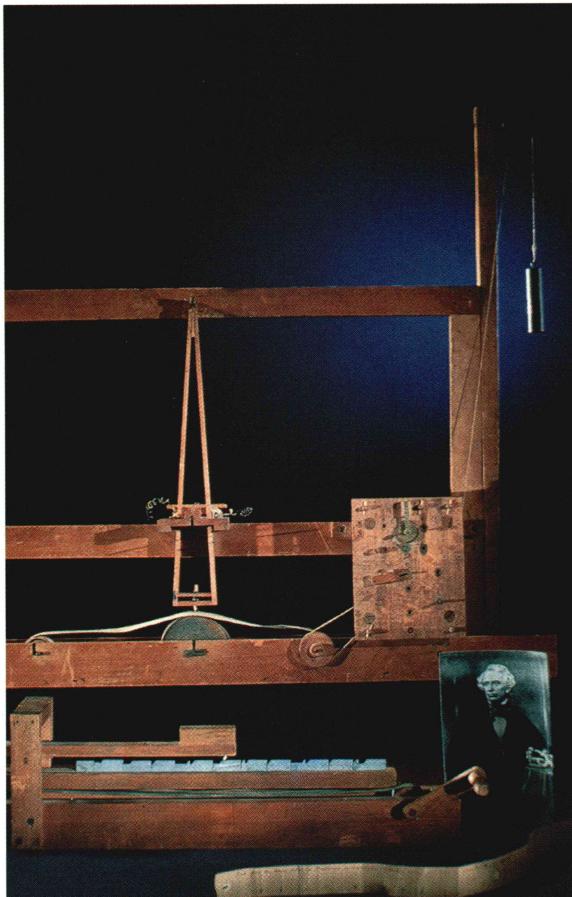
The National Museum of American History and Willoughby Associates have joined forces to develop an institution-wide approach to automating the museum's resources. The museum's Collections Information Systems (CIS) will consolidate its holdings into a single, centralized electronic repository.

Willoughby's Multi MIMSY program will be used as the foundation of CIS. Based on Oracle, the leading relational database management system, Multi MIMSY provides a single repository for text, image, sound, video, archival, and bibliographic materials. Multi MIMSY is in use in over 25 museums in North America and the United Kingdom.

Moving far beyond traditional collections management systems, CIS will be used to support the Museum Reference Center, curriculum projects, collections management activities, an Intranet for internal staff access, and a web interface that will be available to users around the world. Functioning as a centralized resource rather than a department-specific application, CIS will enable the museum to pool its resources and extend access to its materials to a greater audience both inside and outside the institution.

The museum's collections comprise an estimated 14 million objects, hundreds of thousands of images, and extensive collateral materials including audio and video recordings. Conversion of the museum's more than 800,000 existing electronic records into Multi MIMSY begins this summer along with keying-in of the hundreds of thousands of records that still remain in paper form.

David Allison, chair, Division of



Samuel Morse's invention of this telegraph (1835) marked the dawn of the information age. Users of Multi MIMSY can learn about the telegraph and Morse's life. Photo by Laurie Minor.

Information Technology and Society, said, "Having our catalogue records, digitized images, oral histories, video clips, and related records all in one place will broaden our user base and open up tremendous opportunities for research and education."

The system is designed so that users can search across diverse materials with a single query. The results of a query can then be transferred to other applications such as multimedia authoring programs, public access modules, or desktop publishing systems.

"The Internet is dramatically changing

how people expect to access information," said Lenore Sarasan, president of Willoughby. Toward that end, Willoughby is working with the museum to extend the package to curriculum support of K-12 education, new public access methodologies, and linguistic analysis of archival and manuscripts materials. Two prototype workstations for the Museum Reference Center will be established where visitors can have access to information. Visitor response to systems being developed will be collected and analyzed.

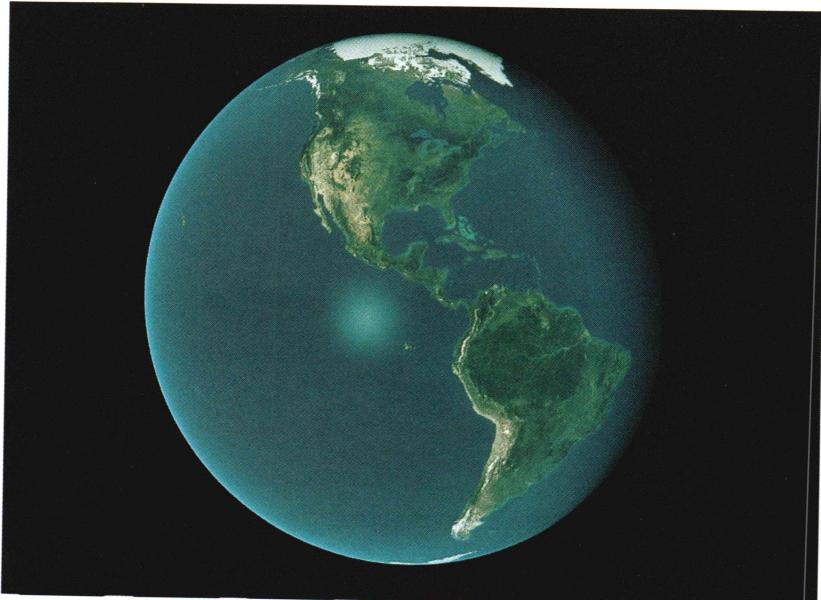
An important feature of the system is its "knowledge navigation" capabilities. Separate authorities are maintained for associated people, places, events, and subjects. These can serve as stand-alone information repositories or be linked directly to each other as well as to catalogue records. For example, a query that brings up a description of Samuel Morse's telegraph from the museum's collection may be dynamically linked to the inventor's biography. This description of his life may then be linked to the geographical places associated with his career, which in turn can be linked to others who worked there.

The project represents a turning point in the museum's use of automation. "CIS will enable our visitors, whether they come in person or via the Internet, to use our materials in ways unimaginable just a few years ago," said Allison.

Founded and staffed by museum professionals, Willoughby Associates has automated over 550 collections worldwide. For more information about Multi MIMSY, contact Angela Spinazze at 847/866-0401 or via fax at 847/866-0409. **M**

Marketplace

Marketplace introduces you to some new products and services that are available to museum professionals. If you are interested in a product or service listed below, simply circle the appropriate reader response number on the business reply card found between pages 64 and 65. Product information will be sent to you shortly.



Above: ARC Science Simulations' high-quality image of the earth.
Below: Di Giacomo Incorporated has created a geologically correct sandstone cliff face.



Large, high-quality, cloud-free images of the earth are now available to museums from **ARC Science Simulations**.

Custom animations, earth-from-space images, globe, and flat projections can be made from ARC's huge 1-kilometer resolution digital image, Face of the Earth®, making possible large images that are highly detailed. At magazine resolution, the image would span 20 feet.

Please circle reader response number 101.

From **Di Giacomo Incorporated**, a geologically correct sandstone cliff face was created for Evolution House, the Royal Botanical Gardens, Kew, England, recreating Silurian, Devonian and Jurassic landscapes. Made of glass-reinforced concrete and direct impression molds from sculpted maquettes, artificial rocks contribute to the retained image pro-

duced by landscapes and educational exhibits. **Please circle reader response number 102.**

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Audience Insight, Inc., has published an audio cassette program, *Building Your Museum's Ultimate*

(Please turn to Marketplace, page 65)

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Marketplace

continued from page 63

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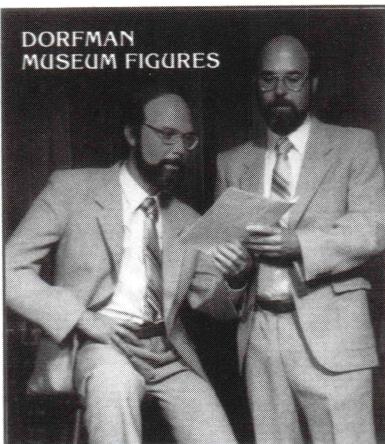
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How long does a work enjoy the restoration of copyright protection?

A qualifying foreign work will enjoy restored copyright status in the U.S. for as long as it would have been protected had it never been in the public domain here. For example, assume a painting by the artist in our example was first sold or offered for sale in 1940. Such works often enjoy a 75-year copyright term in the U.S. But in this instance, the painting was only protected in the U.S. until 1968, when its initial 28-year term expired. It fell into the U.S. public domain at that time because its copyright was not renewed. Had its copyright been renewed, the painting would have enjoyed an additional 47-year term of copyright, or a full 75-year copyright life. Its copyright would expire in 2015. Under § 104A the work's copyright was restored on Jan. 1, 1996, and will be protected in this country until December 31, 2015. (For works created after Jan. 1, 1978, protection generally lasts for 50 years after the author/painter dies. In addition, as a result of a law passed in 1992, renewal of copyright became auto-

matic for works produced from 1964 through 1977.)

How can a restored copyright be enforced?

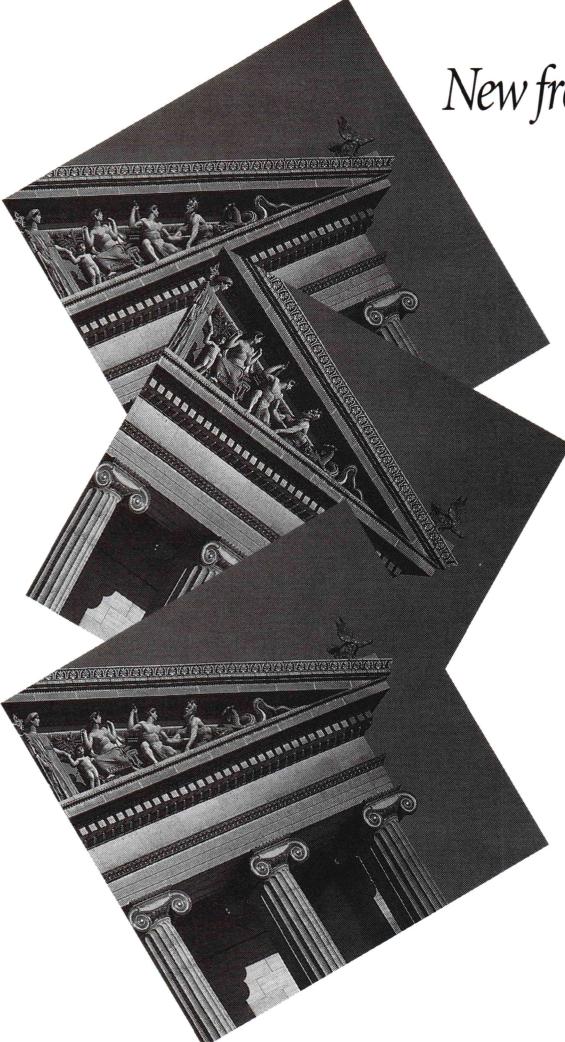
Just because a copyright was restored on Jan. 1, 1996, or later does not necessarily mean that its owner can immediately enforce her rights. Under § 104A, the world of users of restored works is divided into two categories: those who are reliance parties and those who are not. An owner of a work restored or recaptured from the public domain can seek full copyright remedies—damages, injunctions barring continuing infringing activities, and, often, attorneys' fees—against any infringements occurring after Jan. 1, 1996, unless the user of the restored work qualifies as a reliance party, in which case special rules apply.

Who qualifies as a reliance party?

§ 104A both defines and provides some protection for reliance parties. Someone can be considered a reliance party if he began utilizing a work with restored copyright protection before a fixed date (Jan. 1, 1996, in most cases) and continued to do so after that date. In general, you need to determine whether before that date you reproduced, publicly performed or displayed, distributed, or created a derivative work of a newly restored work and whether you continued to use that work in this way after that date. (Derivative works are works based upon one or more pre-existing works, such as a book reproducing several Dali paintings to accompany a Dali exhibition.) A reliance party may also be someone who made or acquired one or more copies of a particular work with restored copyright prior to that fixed date. Because works with restored copyright will be bought and sold in the marketplace, § 104A also has special rules applicable in certain cases under which someone who acquires certain assets from a reliance party can herself be considered a reliance party.

How can restored copyrights be enforced against reliance parties?

First, the copyright owner may file with



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the United States Copyright Office a notice of intent to enforce a restored copyright. The copyright owner has a two-year window—generally from Jan. 1, 1996, through Dec. 31, 1997—to file such notice with the Copyright Office. The Copyright Office will compile the notices it receives and list them in the publicly available *Federal Register* every four months for two years. A notice filed with the Copyright Office is deemed to have notified all reliance parties of the owner's intent to enforce his rights. (According to the first *Federal Register* notice, notices for almost 3,000 works had been processed by April 19, 1996. The number of filings will probably increase substantially through 1996 and 1997.)

Alternatively, an "actual" notice of an "intent to enforce" can be given directly to a reliance party. Unlike Copyright Office notices, actual notices must specify the particular uses to which the restored owner objects. Moreover, the actual notice is binding only on the recipient and other reliance parties who know the notice was received and what it contains. In addition, although notices directed to the Copyright Office must be filed within the two-year window, actual notices can be served at any time during the restored term.

What can a reliance party do after receiving notice?

Once the particular copyright is identified in the *Federal Register* or actual notice is served, a reliance party has a 12-month grace period to sell off previously manufactured stock, to publicly display or perform the restored work, or authorize others to do so. But under no circumstances during this grace period may the reliance party either reproduce additional copies of the work or prepare new derivative works that reproduce significant elements of a restored work. Once the grace period expires, the reliance party must stop all uses of the work unless he makes an agreement with the owner of the restored copyright.

What about derivative works created before Dec. 8, 1994?

§ 104A includes special rules to facilitate a reliance party's use of certain derivative works based upon foreign works that have now been recaptured from the pub-

lic domain under § 104A. A reliance party can continue to use such derivative works that were created before Dec. 8, 1994, for the entire restored term if the user pays reasonable compensation to the owner of the restored work. If the parties cannot agree on a price, it will be set by a judge or mediator. This means that the owner of the restored copyright cannot stonewall the reliance party and refuse permission to use the derivative work. Although this "derivative work" exception was intended to benefit U.S. individuals and entities who created works based on foreign works with restored copyright, a drafting error has greatly limited the applicability of this exception to U.S. nationals. Congress is now considering a change to § 104A to correct this error.

Where does all of this leave the hypothetical project initially described? It will be helpful to review a number of key issues:

Are the foreign works eligible for restoration of copyright? Does the artist's son qualify as the owner of restored copyright? Here we will assume that all of the 18 works meet the various eligibility requirements (e.g., "eligible country," "restored work," and "effective actual or constructive notice"). We also assume that the son can enforce the restored copyrights.

Does the user of the restored work qualify as a reliance party? Does the user qualify as a reliance party with respect to each of the works in question and each proposed use of them? Given that the museum made no use of the six newly discovered works prior to the date of restoration, it would appear that the museum is not a reliance party with respect to those works unless it acquired them from someone who was himself a reliance party. Without an agreement with the owner of the restored copyright, the museum runs the substantial risk that its proposed uses of these six works would expose it to a lawsuit alleging unauthorized use of the works recaptured from the public domain.

As to the 12 works that you have previously used, the issues are more complicated. There are several questions you need to ask: What uses—public displays, reproductions, derivative works—did the museum or a previous reliance party

make of the 12 works prior to the relevant date? Are the uses of the foreign work after it regained copyright status so different from the pre-restoration ones as to deprive the museum of reliance party status? Do any of the uses qualify for the derivative works exception? Do the proposed uses—poster reproductions, videos, etc.—qualify as derivative works for purposes of this exception? (The answer to this question is unclear. While some cases suggest that mere reproductions of art on posters, etc., may well qualify as derivative works, there is some legislative history on § 104A that attempts to cast doubt on whether a simple reproduction of a restored work or the inclusion of a restored work in a larger work—without substantial creative effort on the part of the user—will entitle the user to the derivative works exemption from liability under § 104A).

Given the complexity—and in some cases the ambiguity—of the law, museums should take great care in dealing with foreign works less than 75 years old. Efforts should be made to ascertain the copyright status of all such foreign works. Timely reference should be made to the *Federal Register* and the records of the Copyright Office to learn whether notices have been filed with respect to previously used works. Actual notices received should be taken seriously and reviewed with legal counsel immediately. Moreover, protections afforded reliance parties are far from absolute, and reliance party status could well prove elusive.

Museum officials should pay special attention to § 104A. Restored copyrights are being enforced and museums will be affected by this sea change in U.S. copyright law. Recently, the Copyright Office received a notice from the Picasso estate seeking restoration of copyright for more than 200 works. Only time will tell how many such claims will be asserted against U.S. museums and other users on behalf of owners of foreign works resurrected from the public domain. And while there are no immediate prospects for such action, Congress might consider further amending the U.S. copyright law to provide similar protections to the works of U.S. nationals that have fallen into the U.S. public domain. ■

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to those who were not. Others (the flag-raising on Iwo Jima, say) have a meaning that has become so enmeshed in our national memory that it's hard for people to see beyond the "official" story. Instead, we used wartime art—paintings from the art collections of the Army, Navy, and Air Force. Visitors had not seen these before and had to figure them out for themselves. More than that, the images are in some sense generic. The artists drew specific individuals and situations, but their paintings are more removed from actuality than photographs. They are better at evoking memories than photographs.

Accompanying the paintings were a series of quotes from Bill Mauldin's *Up Front*. Mauldin, a cartoonist and writer who accompanied the infantry in Europe, captured the feel of the front lines. His words evoked for our visitors war's boredom and fear, and brought back memories for those who were there. They also added some real-life complexity to the hoary clichés that politicians utter and to the triumphal combat images that so many bad World War II movies and "list-of-battles" history textbooks present. Like so many of the other objects, they grounded our visitors in the day-to-day historical details. Perhaps they shaped future memories.

The section of the exhibition devoted to commemoration was set apart from the other sections by its design and by the tone of the words used. The area was carpeted and the structure modeled loosely on the Tomb of the Unknown Soldier. There was a photograph of a Normandy cemetery. But here too, we did not go for the easy emotional tug on the heartstrings. To do so would have moved the exhibit into the realm of memorial. On exhibit in a window setting was not a gold-star flag symbolizing that a family member had died in the war, but a blue-star flag symbolizing that a family member was in the armed forces. The symbol for this section was not the Congressional Medal of Honor but the Purple Heart given to anyone injured in the line of duty.

The final and essential element of the experience was music. We played, at a

low background level, a Smithsonian Collection of Recordings CD, *We'll Meet Again: The Love Songs of World War II*. The love songs of the 1940s, the liner notes suggest, were "songs of love, loneliness, parting, and yearning." They were songs of memory—of better times, of lovers and love lost. Popular songs are both personal and general; they provide a structure for specific memories and tell universal stories at the same time. That was exactly what we hoped the exhibit would do.

Visitors' Memories

The most interesting part of the exhibit was neither the objects nor the stories we told around them but the visitors' own contributions. There were tables and chairs in the "home front" and "memorial" sections of the exhibit, and on the tables were spiral-bound books with "Share Your Memories" written on the cover. Our visitors responded enthusiastically, filling page after page with personal and family stories of the war. These were available for everyone to read—some were mounted on a bulletin board—and it was these handwritten stories, a few paragraphs at most, that were the hit of the show.

I've read most of the several thousand memories we've collected. These stories suggest a fascinating intersection of memory and history and mythology that would delight anyone interested in the war, family traditions, and the process of remembering. In many of these stories, visitors have conveyed in the space of a page what the war meant to them, what was important, what they remember, or the stories that have been passed down in their families. They wrote down stories to honor family in the war, to preserve memories, to let others know just how proud they are. The memories reveal a personal history that isn't in textbooks. Our visitors were fascinated too. They spent a long time reading each other's stories.

Most of the men who were soldiers during the war told straightforward stories, a listing of assignments, bases, battles. Perhaps their deeper memories were too difficult to put down in a few words. But when their children or especially grandchildren told the tales, we got the purified essence of memory.

Consider one story, typical both in that it's a family story (probably 80 percent of the stories we've collected come from children or grandchildren of those who lived through the war) and in that it nicely situates its hero in both the family and in the war. "My grandfather was in the Canal Zone during the War," it begins. It goes on to describe the injury he received, the story he told the family about it—capturing saboteurs—and then the real story, only admitted years later—a car accident. The story is a gem. Like so many of the stories, it suggests war's personal dimension and the family dimensions of memories. It's an everyday story, not a heroic one.

There are some fine stories tied to objects. Sometimes it is an object of memory:

My grandfather was an officer in the Pacific during the war and brought a string of pearls back for my mother. Years later I heard my father say that they were very special, expensive pearls. . . . I imagine a desperate Japanese family had to sell them cheaply to get themselves through the war. I never thought such a strange, disturbing detail of the war would touch me personally.

Sometimes it's an object left behind:

My father . . . served in Europe in the army's 3rd armored, Reconnaissance. In December of 1944 they were trapped in the Belgian village of Marcouray. Attempted supply drops all fell short. On Christmas they decided to leave under cover of darkness. He was a magician, specializing in sleight-of-hand tricks involving thimbles. When they left, he left the thimbles behind. I have often thought about the possibility of a Belgian housewife sewing using those thimbles.

But most of the family stories are tales of humble heroism. You can almost imagine the stories being told over and over, passed down from father to son to daughter, sometimes expanding, sometimes contracting. The big picture might be forgotten, but the details never are:

My Grandfather was one of those people who decode messages. He was stationed in a jungle somewhere and was attacked by a jungle cat. I am proud of him.

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Museums as economic catalyst in Baltimore
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end of the war—specific events, images, stories:

In my memory V-J Day was a rush downtown where everyone was throwing torn up newspapers, hugging, kissing, yelling—and I could see only knees.

The whole family except me had ptomaine poisoning from bad (and rationed) hamburger. In the middle of the afternoon guns started shooting across the lake and my uncle drove down the lane honking the horn of his truck and yelling "The war is over!" My mother raised her head and said good! and then threw up.

The 50th-anniversary celebrations of World War II are over now. Memories remain. Reading these many memories has given me—and, I hope, our visitors—a new appreciation of the complex relationship between memory and history. Memories fill out the complicated story of the war. They make it personal, real. Indeed, in their own way, they are more real, because they are more strongly and emotionally held than any well-researched history. But just as fascinating as what the stories tell about the war is what they tell us about the way we remember history. History is a personal story, a family story. Personal stories become family legend, a way of connecting to parents and grandparents. There are as many histories as there are memories.

In the post-*Enola Gay* world of history museums, curators must think increasingly carefully about the tone of exhibitions. Once they did not worry much about what the public brought with them to exhibits; not any more. The public is demanding to be considered partners in the creation of meaning. This is good; but the trick is how to share authority with our public without simply abandoning the job of the curator and the historian to those with the political clout to insist that their point of view be given the museum's endorsement. I suggest that one way to do this is to pay careful attention to the interplay of memory and history, reminiscence and research. The past holds many truths. There are many ways to understand it. Looking through the prism of memory as well as the prism of history gives us a fuller and more honest picture of the past. **M**

Atlanta's Cultural Olympiad

continued from page 41

"The focus is on attracting conventions," Taylor said, "but not attracting conventioneers as tourists. The focus is on selling Atlanta as a business environment, but not a tourist destination—headquarters of winning sports teams, but not southern historical and cultural institutions. We have 17 million visitors a year, but they're not going to our cultural institutions."

If the movers and shakers in Atlanta's diverse and productive cultural community have their way, that won't be true forever. Their success depends on the aggressiveness of their marketing efforts, the quality of their communication with the city's generous business community, and their ability to package the southern and international qualities that make Atlanta the capital of the New South.

And the people of Atlanta, like their last three charismatic mayors—Andrew Young, Maynard Jackson, and Bill Campbell—are not bashful. "Atlanta's been marketing itself as an international city since the 1920s," said Taylor. "You have to imagine yourself as something before you get there."

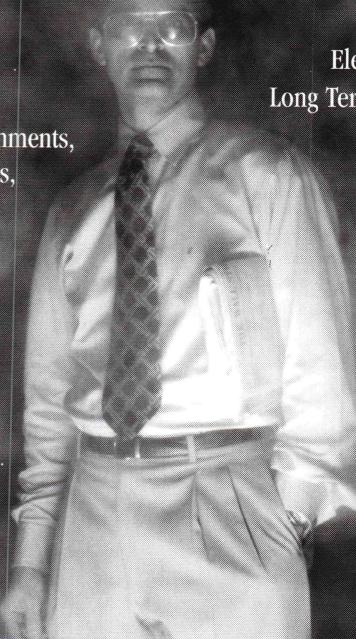
Regardless of whether the cultural institutions of this dynamic city are able to balance their books at the end of the summer, they at last will have attracted the attention they have been craving. The High Museum of Art has already booked Picasso and Matisse shows that will come to Atlanta after "Rings." Randy Roark, director of planning and design for CODA, agrees with colleagues who complain that the city traditionally has emphasized its sports, conventions, and restaurants more than its cultural institutions, but he thinks the Olympics has forced Atlanta to take a hard look at itself. "For one brief moment," he said, "we're all on the same page." **M**

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Prizes

continued from page 59

A Gallery of Colors; A Gallery of Numbers

Elvehjem Museum of Art, Madison, Wis.

Designer: Phil Hamilton

The Bowles Collection of 18th-Century English and French Porcelain

M. H. de Young Museum, The Fine Arts Museums of San Francisco

Designer: Jack Werner Stauffer, The Greenwood Press

Walker Evans: The Getty Museum Collection

J. Paul Getty Trust, Santa Monica, Calif.

Designer: Patrick Dooley

J. Paul Getty Museum: Handbook of the Photographs Collection

J. Paul Getty Trust, Santa Monica, Calif.

Designer: Patrick Dooley

In Focus: Alfred Stieglitz

J. Paul Getty Trust, Santa Monica, Calif.

Designer: Jeffrey Cohen

The Town of Hercules: A Buried Treasure Trove

J. Paul Getty Trust, Santa Monica, Calif.

Designer: Vickie Sawyer Karten

Museums and the Paradox of Change: A Case Study in Urgent Adaptation

Glenbow Museum, Calgary, Alberta, Canada

Designer: Cathie Ross

The Solomon R. Guggenheim Museum (Japanese edition)

Solomon R. Guggenheim Museum, New York

Designer: Cara Galowitz

Garo Antreasian: Written on Stone: Catalogue Raisonné of Prints 1940-1995

Indianapolis Museum of Art

Designers: Laura Lacy-Sholly and James Sholly, Antenna

"At the Instance of Benjamin Franklin": A Brief History of the Library Company of Philadelphia

Library Company of Philadelphia

Designers: York Graphic Services, Inc.

The Block

Metropolitan Museum of Art, New York

Designer: Ray Hooper

European Paintings in The Metropolitan Museum of Art by Artists Born Before 1865: A Summary Catalogue

Metropolitan Museum of Art, New York

Designer: Bruce Campbell

Hard Twist: Western Ranch Women

Museum of New Mexico, Museum of New Mexico Press, Santa Fe

Designer: David Skolkin

The American Collection: Selected Works from the Norton Museum of Art Collection

Norton Museum of Art, West Palm Beach, Fla.

Designer: Molly Murphy, Red Letter Design

Philadelphia Museum of Art Handbook of the Collections

Philadelphia Museum of Art

Designers: Diane Gottardi and Angie Hurlbut

The Taft Museum: Its History and Collections

Taft Museum, Cincinnati

Designer: Howard I. Gralla, Hudson Hills Press

Independent Spirits: Women Painters of the American West, 1890-1945

University of California Press, Berkeley

Designer: Dana Levy, Perpetua Press

Yosemite and the Mariposa Grove: A Preliminary Report, 1865

Yosemite (Museum) Association, El Portal, Calif.

Designer: Michael Osborne

Newsletters

Second Prize

Frameworks (Spring 1995)

San Jose Museum of Art, San Jose, Calif.

Designer: Kit Hinrichs, Pentagram

Honorable Mention

At the Ackland (Number 46, Fall 1995)

Ackland Art Museum, University of North Carolina, Chapel Hill

Designer: Alison Lackey, Burney Design

Flyer (Volume 1, Issue 1)

National Air and Space Museum, Smithsonian Institution, Washington, D.C.

Designers: Genovese Coustens Design

Siteline (Number 38, Fall 1995)

Smithsonian Institution

Traveling Exhibition Service (SITES), Washington, D.C.

Designers: Grafik Communications Ltd.

Magazines

Second Prize

Textiles in The Metropolitan Museum of Art (Bulletin, Winter 1995/96)

Metropolitan Museum of Art, New York

Designers: LaPlaca Design, Inc.

Honorable Mention

See: a journal of visual culture (Volume 1, Issue 2)

Friends of Photography, San Francisco

Designer: Michiko Toki, Toki Design

See: a journal of visual culture (Volume 1, Issue 4)

Friends of Photography, San Francisco

Designer: Michiko Toki, Toki Design

See: a journal of visual culture (Volume 2, Issue 1)

Friends of Photography, San Francisco

Designer: Michiko Toki, Toki Design

The Metropolitan Museum of Art: An Architectural History (Bulletin, Summer 1995)

Metropolitan Museum of Art, New York

Designer: Bruce Campbell

El Palacio: The Museum of New Mexico Magazine (Summer 1995)

Museum of New Mexico, Santa Fe

Designer: Mary Sweitzer

Scholarly Journals

Second Prize

Asian Art & Culture (Spring/Summer 1995)

Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

Designer: Beth Schlenoff

Honorable Mention

At the Ackland (Number 46, Fall 1995)

Ackland Art Museum, University of North Carolina, Chapel Hill

Designer: Alison Lackey, Burney Design

Honorable Mention

The Mariners' Museum Journal (1995)

Mariners' Museum, Newport News, Va.

Designer: Brad Miller, The Artmil

Calendars

Honorable Mention

1996 Museum Calendar

Japanese American National Museum, Los Angeles

Designer: Jane Kobayashi, 5D Studio

Radio Smithsonian Presents Jazz 1995-1996

Smithsonian Institution, Washington, D.C.

Designer: Miu Eng

Invitations to Events

Second Prize

The Olmec World: Ritual and Rulership (exhibition opening)

The Art Museum, Princeton University, Princeton, N.J.

Designer: Bruce Campbell

Honorable Mention

Go Batty in the Museum (fund-raising event)

Buffalo Museum of Science, Buffalo, N.Y.

Designer: Christine Eberle, Eberle-Sciandra

The Persistence of Classicism (exhibition opening and reception)

Sterling and Francine Clark Art Institute, Williamstown, Mass.

Designer: Jonathon Nix, Verso Graphic Design

RE: Formations/Design at the End of the Century (opening reception and accompanying events)

Davis Museum and Cultural Center, Wellesley College, Wellesley, Mass.

Designers: Anita Meyer and Dina Zaccagnini, plus design inc.

12th Benefit Art Auction invitation

Museum of Contemporary Art, Chicago

Designers: Don Bergh and Brian Pentecost

La Guadalupana: Images of Faith and Devotion (opening reception)

Museum of New Mexico, Museum of International Folk Art, Santa Fe

Designer: Carolyn Ogden

Get Out Your Penguin Suits ("hold the date" card and invitation to "Ocean Planet")

National Museum of Natural History, Smithsonian Institution, Washington, D.C.

Designers: National Museum of Natural History staff and Times Mirror Graphic Department

Press Kits

Second Prize

Re-opening of "Behind the Screen" exhibit

American Museum of the Moving Image, Astoria, N.Y.

Designers: Alexander Isley Designs

Honorable Mention

The Avant Garde Letterhead

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York

Designer: Ellen Lupton

Antonio Ratti Textile Center

Metropolitan Museum of Art, New York

Designer: Sophia Geronimus

Museum of Contemporary Art

Museum of Contemporary Art, Chicago

Designers: Ilisa Krause and Don Bergh

Radio Smithsonian Presents Black Radio (station kit for public radio program directors)

Smithsonian Institution, Washington, D.C.

Designers: RCW Communication Design, Inc.

Earth 2U, Exploring Geography

Smithsonian Institution

Traveling Exhibition Service (SITES), Washington, D.C.

Designers: Grafik Communications Ltd.

Fund-Raising Campaign Materials

Second Prize

Remembrance

Henry Morrison Flagler Museum, Palm Beach, Fla.

Designer: Patty Doherty, Native Creative

Inspired by Nature: The Campaign for the San Diego Natural History Museum of the Twenty-First Century

San Diego Natural History Museum

Designer: Karrie Nitsche

Honorable Mention

Exploris (general campaign materials)
Exploris, Raleigh, N.C.
Designers: Forma Design

A Tradition of Giving: Museum of Fine Arts, Boston (brochure)
Museum of Fine Arts, Boston
Designer: Karin Fickett, plus design inc.

Calendars of Events**Second Prize**

Program (February through August 1996)
Amon Carter Museum, Fort Worth, Tex.
Designer: Tom Dawson, Tom Dawson Graphic Design

Honorable Mention

@ Guggenheim: Guide to the Guggenheim Museum (January-May 1996)
Solomon R. Guggenheim Museum, New York
Designer: Michele Martino

Music at the Museum, 1995-96
Los Angeles County Museum of Art
Designer: Amy McFarland

Educational Resources**Second Prize**

Multicultural Art Print Series
J. Paul Getty Trust, Santa Monica, Calif.
Designer: Eileen Delson

Honorable Mention

Return to the Moon (activity book)
Challenger Center, Alexandria, Va.
Designer: Leisha Miller

Partnership Gallery orientation brochure
Huntsville Museum of Art, Huntsville, Ala.
Designer: Scott Panciera

Teacher Instructional Packet (Spring 1995)
Museum of Contemporary Art, Chicago
Designers: Brian Pentecost and Don Bergh

Across Continents and Cultures: The Art and Life of Henry Ossawa Tanner (resource packet for educators)
Nelson-Atkins Museum of Art, Kansas City, Mo.
Designers: John Elliot and Meg Cundiff, Constable-Hodgins

The Happy Camper Handbook: A Guide to Camping for Kids & Their Parents
Yosemite (Museum) Association, El Portal, Calif.
Designer: Cary Trout

Supplementary Materials**Second Prize**

American Visionary Art Museum and "Tree of Life" exhibition grand opening/inaugural booklet
American Visionary Art Museum, Baltimore
Designers: Theresa Segreti and Julia Evins

Honorable Mention

Canada Hall Phase II exhibits brochure
Canadian Museum of Civilization, Hull, Quebec
Designer: Philip Cole, Enth Degree Design

Kitsch to Corbusier: Wallpapers from the 1950s (exhibition brochure)
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York
Designer: Gary Tooth, Drentell Doyle Partners

Grant Wood: An American Master Revealed (educational brochure)
Davenport Museum of Art, Davenport, Iowa
Designers: Studio Blue

Valuable Research Materials Inside (souvenir gift given at grand opening reception of the Williams Research Center)
Historic New Orleans Collection
Designers: Historic New Orleans Collection staff

Monticello: The Home of Thomas Jefferson (house brochure)
Monticello/Thomas Jefferson Memorial Foundation, Charlottesville, Va.
Designer: Josef Beery

Calder Mobile portfolio
National Gallery of Art, Washington, D.C.
Designer: Noriko Bové

Science Museum of Minnesota (informational brochure)
Science Museum of Minnesota, St. Paul
Designer: Ahree Lee

Brochure system (Membership, Pioneer, W. O. Decker, School Programs)
South Street Seaport Museum, New York
Designer: Rachel Lussier

CD-ROMs**Honorable Mention**

Kingdoms of the Sun: Masterworks of Ancient Andean and Spanish Colonial Art
Mint Museum of Art, Charlotte, N.C.
Designers: Max Ho

Prizes awarded to institutions with budgets below \$500,000**Exhibition Catalogues****Second Prize**

Maxfield Parrish: Machinist, Artisan, Artist
American Precision Museum, Windsor, Vt.
Designer: Marjorie Merena

Honorable Mention

Layers: Contemporary Collage from St. Petersburg, Russia
Fine Arts Gallery, University of Maryland, Baltimore County, Catonsville
Designer: Franc Nunoo-Quarcoo

All Things Connected: Native American Creations
Museum of Natural History, Roger Williams Park, Providence, R.I.
Designer: Nicole Juen, Nicole Juen Studio

The Herbert W. Plimpton Collection of Realist Art
Rose Art Museum, Brandeis University, Waltham, Mass.
Designer: Charles Dunham

Some (M)Other Stories: A Parent(hetic)al Tale
Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, Fla.
Designer: Carol Flax

Posters**Second Prize**

Circus of the Arts/Spring Fling '95
Wichita Falls Museum and Art Center, Wichita Falls, Tex.
Designer: Steven St. John

Honorable Mention

Tom Koole/Sculptor/Old Dominion University
University Gallery, Old Dominion University, Norfolk, Va.
Designer: Michael Fanizza

Annual Reports

1995 Annual Report: Cultivating the Future
Smoky Hill Museum, Salina, Kans.
Designer: Dan Tomberlin

Books**Second Prize**

Snakes of Utah
Monte L. Bean Life Science Museum, Brigham Young University, Provo, Utah
Designer: Dung Hoang

Honorable Mention

In Groningen! (The Building of the Groninger Museum)
Groninger Museum, Groningen, The Netherlands
Designer: Swip Stolk

An Architectural History of the Old South Meeting House
Old South Meeting House, Boston
Designer: Bernard LaCasse, Schafer/LaCasse Design

Four Self-Guided Walking Tours: Petersburg, Virginia
The Petersburg Museums, Petersburg, Va.
Designers: 1717 Design Group

Scholarly Journals**Second Prize**

Ventura County Historical Society Quarterly: Citizens Apart: A History of the Japanese in Ventura County (Volume 39, Number 4 - Volume 40, Number 1)
Ventura County Museum of History & Art, Ventura, Calif.
Designer: Charles Johnson

Invitations to Events**Second Prize**

The Master Series: Ivan Chermayeff/Graphic Design: Art and Process (exhibition opening reception)
Visual Arts Museum, New York
Designer: Ivan Chermayeff, Chermayeff & Geismar Inc.

Fund-Raising Campaign Materials

Honorable Mention
History Made in New Jersey (capital campaign brochure)
Museum of Early Trades and Crafts, Madison, N.J.
Designers: Merle Benny and Joseph Landi

Calendars of Events

Honorable Mention
1995-1996 calendar of exhibitions
MIT List Visual Arts Center, Cambridge, Mass.
Designers: Kohn/Cruikshank

The Octagon Calendar of Events, Exhibitions and Public Programs
Octagon Museum, Washington, D.C.
Designer: Marilyn Worsdine

Calendar of Events (November-December 1995)
Spertus Museum, Chicago
Designers: Mark Akgulian and Tracy Kostenbader

Calendar of Events (January-February 1996)
Spertus Museum, Chicago
Designers: Mark Akgulian and Tracy Kostenbader

Educational Resources

Honorable Mention
Dominica en el Año de la Canica/José Joaquín Quirico Marcelino Clausell (teaching materials for children)
Museo Nacional de Arte, Mexico City
Designer: Joaquin Sierra

Supplementary Materials

Second Prize
The Dividing Line: Collaborative Landscape Photography by Virginia Beahan and Laura McPhee (exhibition information)
Rose Art Museum, Brandeis University, Waltham, Mass.
Designer: Charles Dunham

adverse impact. It was extremely unfortunate that the Society was unable to use its real estate assets. For example, a perfectly acceptable expansion plan was scuttled by special interest civic groups, city agencies, and neighborhood organizations.

The notion of a merger with other institutions or creating partnerships is attractive, but for economic or ego reasons, it is probably not possible. The idea of joining with the Museum of the City of New York crops up about every 10 years and quickly evaporates.

The assumption that government assistance would bail out and regularly subsidize the Society was somewhat naive. Some money was given on a one-time or short-term basis. But in the past two decades, New York's city and state governments have been reducing their support for cultural organizations. Furthermore, in a highly politicized urban climate where appointed and elected officials are keenly sensitive to the per-

ceptions of diverse cultural, ethnic, and racial groups, an organization thought to be an exclusively WASP, "old-boy" network in character, orientation, and management needs to take quick corrective action before seeking discretionary, declining, and fiercely competitive civic appropriations. It should have come as no surprise that "in discussing why the Society had been denied membership in the CIG [Cultural Institutions Group, the municipal organization that provides annual funding for museums and similar organizations in New York City] in previous years, Luis Cancel, the commissioner of the Department of Cultural Affairs, pointed to the Society's narrow constituency."

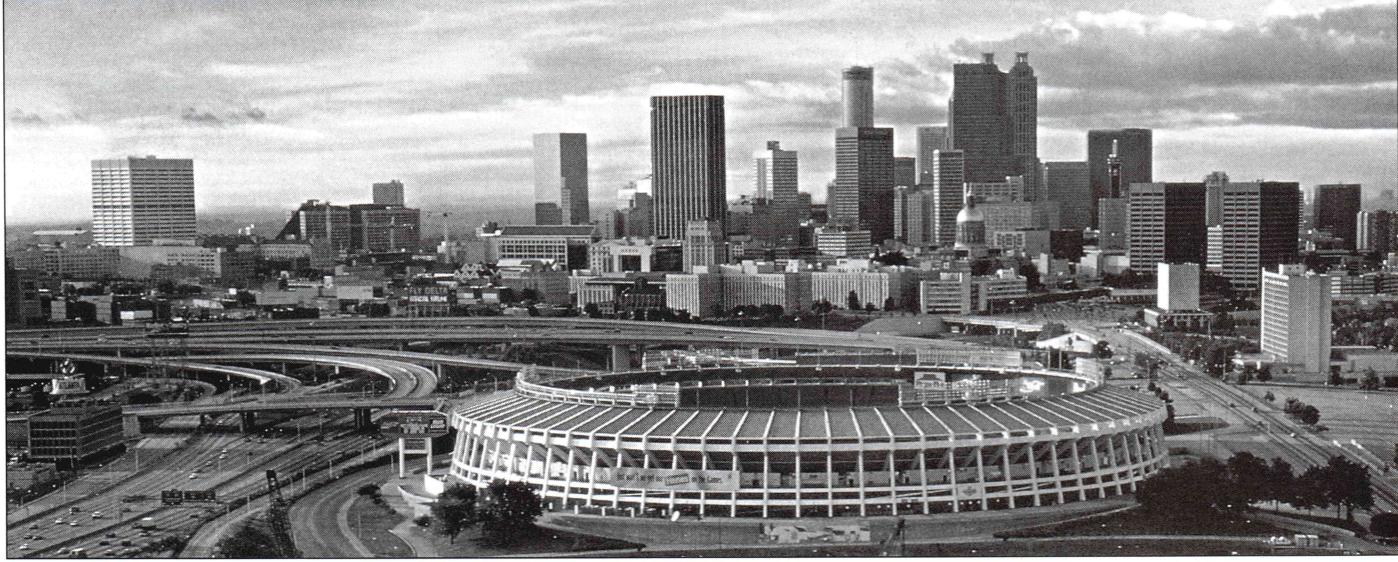
From its start, the Society chose to be a membership organization, a common custom in the 19th century. To the public, however, the Society never appeared to deviate from the practice, leading eventually to allegations of elitism. The approach and the perception cost the Society dearly. If a nonprofit, tax-exempt organization is going to prosper, let

alone survive, it must put broad-based public service first. That has never been the obvious case with the New-York Historical Society.

The book suffers slightly from New York City museum myopia. Many New York-generated publications assume that all museums are art museums. The differences among science, art, and history museums are rarely understood or acknowledged. To an enormous degree, that also has been part of the problem encountered by the New-York Historical Society in the past two decades. It is a major issue that, while not the subject of the book, must be addressed by the Society if it is to succeed.

Guthrie's book is not a "kiss and tell" work, à la Thomas Hoving's *Making the Mummies Dance*. That kind of exposé about the New-York Historical Society remains to be done. This author simply looks at the record: annual reports, official documents, and occasional newspaper articles. Initially, this seems a curious approach; in print, we are generally a polite profession. Even if our organiza-

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tions are in disastrous shape, we rarely say so in materials generated for public consumption; euphemisms, cautious optimism, and understatements abound. Perhaps this is why Guthrie is so effective. He reveals that underneath the New-York Historical Society's lofty or obfuscating prose lie shocking facts and figures. Even in the nonprofit world the bottom line is the bottom line.

At the New-York Historical Society, the bottom line has been progressively depressing. The author provides ample comparative financial graphs. The boldest and coldest tell of an organization that once boasted a respectable endowment, ate into it consistently, sought little additional money, was unable to reduce costs, and consequently got poorer and poorer. Particularly revealing charts show what would have happened if the Society had controlled costs and continued to manage its endowment on the total return concept, as it had planned to do in 1967. Not surprisingly, the organization would be in an extraordinarily enviable position.

The Society's apparent disinclination to raise money through special events, earned income opportunities, or contribution campaigns is astounding. While huge amounts of money are not expected through such endeavors, appreciable returns are possible, and they often are good public relations efforts, and in turn create a receptive climate for future fund raising. Manhattan has only two major history museums: the New-York Historical Society and the Museum of the City of New York. The Society easily could have carved out a unique development niche to attract dollars and attention.

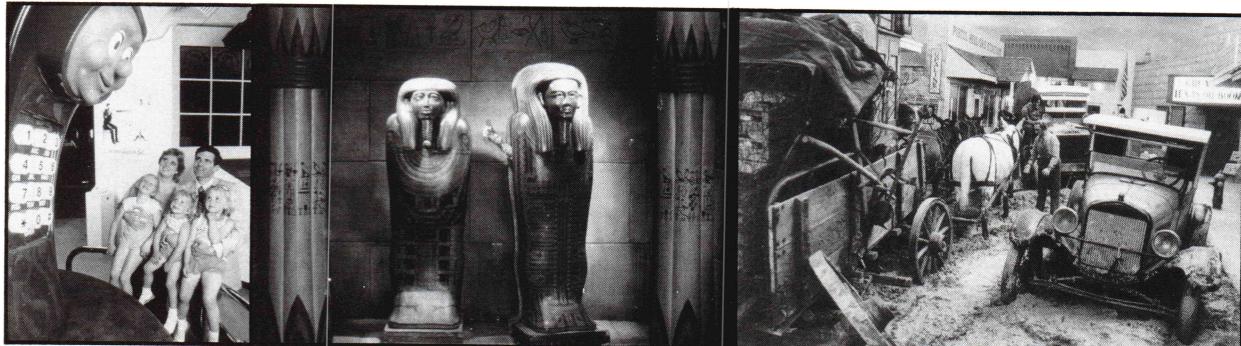
It is revealing that as disasters were occurring at the New-York Historical Society, many high-sounding words were uttered by those leading the institution and those purporting to be concerned for its welfare. Yet, constructive action was slow to happen. Weak ideas were given credence and inconsequential priorities dissipated energies and enthusiasm. New funding was often designated for special projects or restricted uses. For instance, two conservation laboratories

were established. Certainly there was a need for them; yet conservation is necessarily time-consuming and exacting work. And it does not attract widespread public attention, help to calm critics, or lure desperately needed operating and endowment funds.

Conspicuously absent in Guthrie's book is any discussion about programming and exhibitions. This is not the author's fault. For unknown reasons, the Society did not place a great emphasis on exhibitions, yet they are what attract attention. If the public is going to understand the nature of an organization like the Society, thoughtful, interesting, attractive, relevant, and even controversial exhibitions must be shown. These require time and resources, but the results are well worth the effort.

After reading *The New-York Historical Society: Lessons from One Nonprofit's Long Struggle for Survival*, one wonders not if the New-York Historical Society will cease to exist, but how it has managed to survive for so long. **M**

Different strokes for different folks.



During the past two decades, we've produced all kinds of museum exhibits for all kinds of people, and we've enjoyed every minute of it. Southwestern Bell Telephone Pioneer Museum wanted a five foot phone that could teach kids telephone manners. Neiman-Marcus wanted to show off their unique Christmas Catalog items, "his and hers" mummy cases, but they had already been sold, so we made some more. The East Texas Oil Museum wanted to give visitors a

feel for a 1930's boom town. And we did it, complete with cars in mud up to their axles. (It was dirty work but somebody had to do it.) All this to say that we're a full-service museum design and fabrication company with a staff of dedicated professionals who can take an idea from rough sketch to finished product...on time and on budget. And over the years our clients keep coming back because we did it right the first time. You've got my word on it! *Charles Paramore*

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Their Place in History

I would like to add a few footnotes to the excellent article on American museum history in *Museum News*, March/April 1996. I felt sad that Philadelphia was relegated to the category of "other larger cities" and early museum studies to "women working in museums." Philadelphia saw the establishment, long before [John Cotton] Dana, of institutions dedicated to the education of the public at large, an aim not again clearly articulated until recent years. The Wagner Free Institute of Science, for example, was not a "social showcase," but was dedicated to science education, and the Peale Museum made both natural science and technology accessible to the masses quite early in the century.

The first formal museum studies program in the United States was initiated here in Philadelphia, in 1908, at the University of the Arts (then the Pennsylvania Museum School of Industrial Art). The course was, indeed, presented by a woman, Mrs. Cornelius Stevenson, Sc.D., a curator at the Free Museum of Science and Art of the University of Pennsylvania. The "Course for Curators" was a formal program, not simply "some action."

*Jane Bedno
Director
Graduate Program in Museum
Exhibition Planning and Design
The University of the Arts
Philadelphia*

Old Problem, New Thoughts

As a retired museum director, I find "Art Museum Directors: A Shrinking Pool?" [Forum, May/June] a fresh and provocative look at an old problem. Periodically, there appear to be more open positions than interested applicants, a situation noted at meetings of the AAMD [Association of Art Museum Directors] for many years. The cause is not a lack of qualified directors, but high turnover in existing positions, a result of the increased demands and the lack of security the authors have pointed out.

Science museums normally deal with factual knowledge; historical and ethnic museums face occasional attack because

of differences in interpretation; but art museums must daily navigate a sea of public opinion, presenting exhibitions about which even some of their own trustees have strong reservations. Another distinction I see is that art museums, having begun as royal collections, have always attracted people with money and social status. This has advantages, but does not make navigation easier. A successful director must have not only professional qualifications, but social, political, and administrative skills and the ability to build and retain the support of sometimes conflicting constituencies. A delicate balance is easily upset by the loss of a major funding source, a shift in power on the board of trustees, or a controversial exhibition.

Riley and Urice have identified other obligations the director must now assume. They are not limited to major museums. The directors of smaller institutions, with minimal assistance, must deal with reduced funding from governmental or other traditional sources while seeking to meet demands for bigger exhibitions and more outreach programs. Meanwhile, few of their public-spirited trustees have the financial resources expected of board members of major museums.

One suspects that there is as much trophy hunting in the searches for college presidents as there is in the recruiting of directors of major museums; but in any case it is true that most museums do not hire directors from their own staffs. More administrative training for staff members might result in more in-house promotions; but it is experience at the top that the trustees usually want, with an infusion of new ideas and a proven ability to raise large sums of money.

Both colleges and museums have hired people from the business world as their CEOs (an increasingly common title), and this may be the wave of the future; but many of us are apprehensive that professional standards will suffer and the mission of the institution may become confused with the bottom line. The AAMD has long maintained that a better solution is to provide museum directors with whatever financial and managerial assistance is needed. If college presidents no longer engage in teaching or research, not all museum

directors are yet willing to abandon entirely their primary interest for fund raising and administration.

Another line of inquiry proposed by Riley and Urice concerns diversity. It would indeed be interesting to have the data that would show whether colleges have in fact moved much faster than museums in hiring women and minorities. A more useful comparison might be with ourselves. Over a period of many years I have observed a tremendous increase in the proportion of women in our profession and a smaller but vigorous growth in minority representation; so I am puzzled by the statement that "The applicant pool at academic institutions is necessarily larger because it includes a broader group of individuals than white males."

A third suggested avenue of investigation is the role of the art museum in our society, a question that has been explored extensively, receiving different answers according to time and place. Art museums may all be educational institutions, but their thrust ranges from specialized collections to social activism, and a definition broad enough to include everyone seems unlikely to be very useful.

The final inquiry is into the role of the board in management. The problems Riley and Urice suspect have all occurred. The personal interests of trustees do cause some to step over the line separating policy from management, and the results can be damaging to the director and to the institution. Meanwhile, other members of the same board have agreed to lend the prestige of their names, but are rarely seen on the premises. Generalizations are difficult.

It is highly unlikely that the pool of applicants for major directorships is shrinking, with more people employed in museums than ever before. The obvious problems remain the increased and often unrealistic demands upon directors and the traditional lack of employment security. When casualties are heavy in certain places, potential applicants are reluctant to enter those arenas.

*Robert L. Shalkop
Salisbury, N.C.*

(The writer is the former director of the Anchorage Museum of History and Art.) **M**

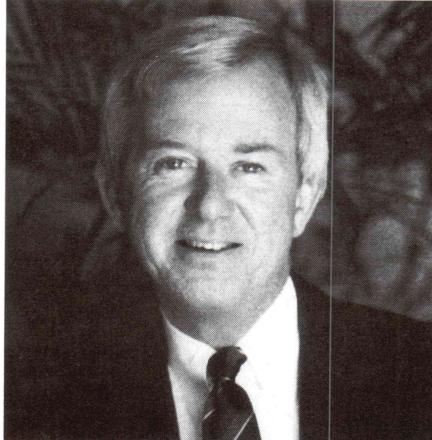
Strategic Savvy

BY EDWARD H. ABLE, JR.

As stewards of venerable objects and as chroniclers of history, museum professionals tend to spend a lot of time immersed in the past. Such contributions are invaluable to society, but it's also wise for museums—like all nonprofit organizations—to keep an eye on the future. The challenges museums currently face—declining federal funding, shifting private support, and rapidly developing technology—will be joined by others as we approach the next millennium. Strategic planning is crucial for institutions that want to respond gracefully and expertly to inevitable change.

Professional planning consultants once recommended that nonprofit institutions develop long-term plans of five to 10 years. These days, however, they advise that the duration be confined to three to five years. The thinking is that shorter plans can respond more quickly to change. A cultural institution that developed a 10-year plan in 1984, for example, could easily have been broadsided by the recent political sea change and its accompanying effects on public funding of the arts, humanities, and sciences. Developed carefully, shorter-term strategic plans can help an organization flourish while allowing enough flexibility to react to volatile times.

Taking such advice to heart, AAM is now starting to develop a strategic plan of its own to determine how the association can best lead the museum field into the foreseeable future. Because its scope covers the entire profession, it differs from a plan that your institution might formulate for internal operations. Nonetheless, it follows the basic tenets of strategic planning for all nonprofit organizations. It will outline the issues we will probably face, define objectives and



Edward H. Able, Jr. is president and CEO of the American Association of Museums.

goals, and determine strategies for turning vision into reality. It will tell us what we should reach for in the year 2000 and beyond.

As a preliminary exercise to help us develop this process, AAM board and council members gathered this May in Minneapolis for a session focusing on trends likely to affect the museum field. These were divided into six general areas: access; collections, scholarship and interpretation; diversity; education; funding; and technology. Under the guidance of a professional facilitator, participants went through a series of exercises. First, they considered what issues might face a variety of "stakeholders" such as governments, educators, business. Then, they determined how museums of various disciplines might respond when the stakeholders take action based on their concerns.

The AAM Board will focus on the process for our strategic planning effort at its meeting this fall. We will keep you posted on our progress and provide plenty of opportunity for you to participate. AAM needs museum professionals' input as we decide what we should aim

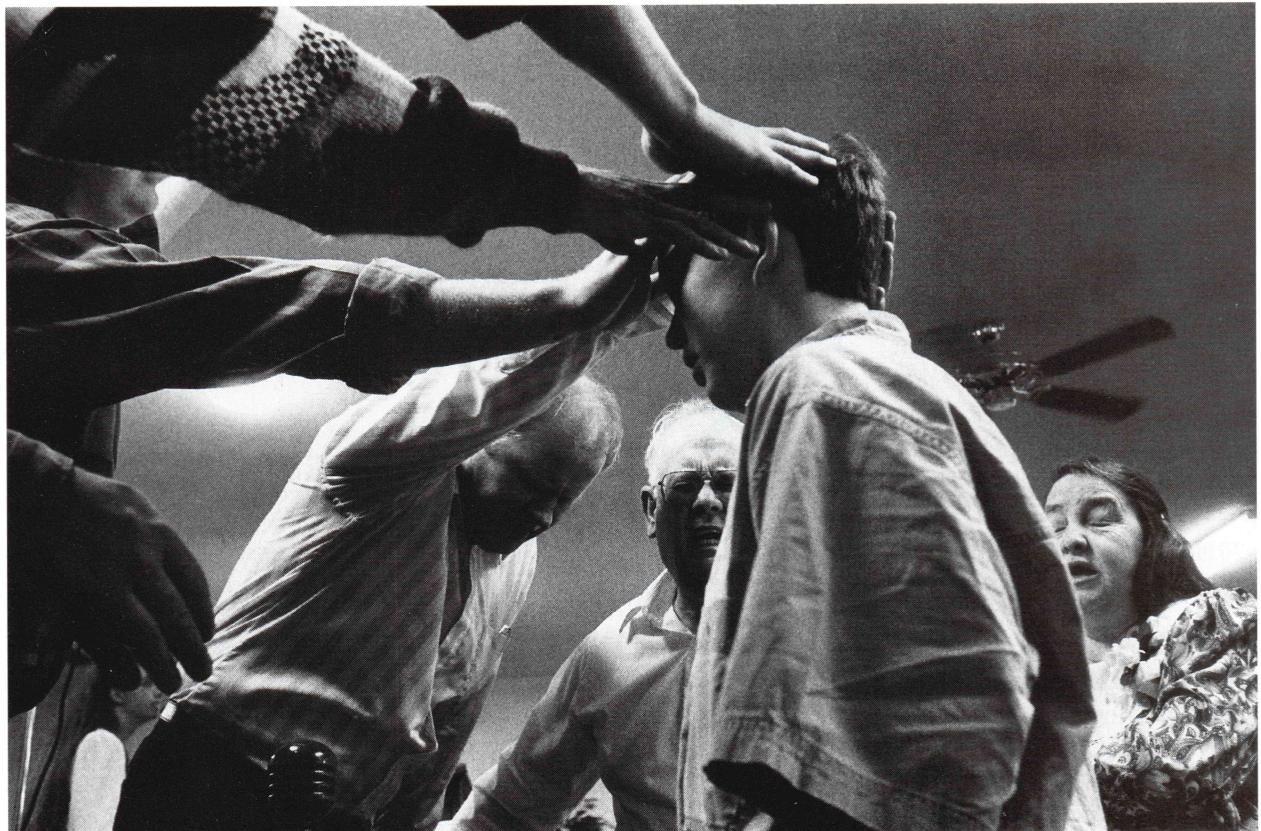
for and how.

I also hope you'll join us in another way—by initiating strategic planning at your own institution. Museums that are forward-looking within their own walls will be well prepared to participate in the larger effort to advance the entire field. In turn, AAM is here to help you with your internal planning efforts.

I do have a few words of caution for all of us as we plan for times to come. While it has now been proven that shorter-term planning is advantageous, institutions should be careful not to become too nearsighted. Responding impulsively to a current trend without intensive consideration of its potential impact can be deleterious, especially to an institution's financial resources. Fortunately, museums are well anchored by their facilities and their collections, making them less likely to react hastily than other institutions.

In addition, we should not focus so intensely on the future that we lose sight of our past. Thoughtful planning requires a deep understanding of institutional history and mission. Somehow, we must be both faithful to the beliefs on which we are founded and flexible enough to change with the times. Here at AAM, the past six months have given us the perfect opportunity to reflect upon this very point. As we plan for the future, we are also celebrating some important milestones this year—the association's 90th anniversary, the 25th anniversary of the accreditation program, the 75th year of *Museum News*, and the 50th birthday of ICOM. Taking a look at how far we've come helps us decide where we should go next. We invite you to come along with us on that journey. ■

Coda

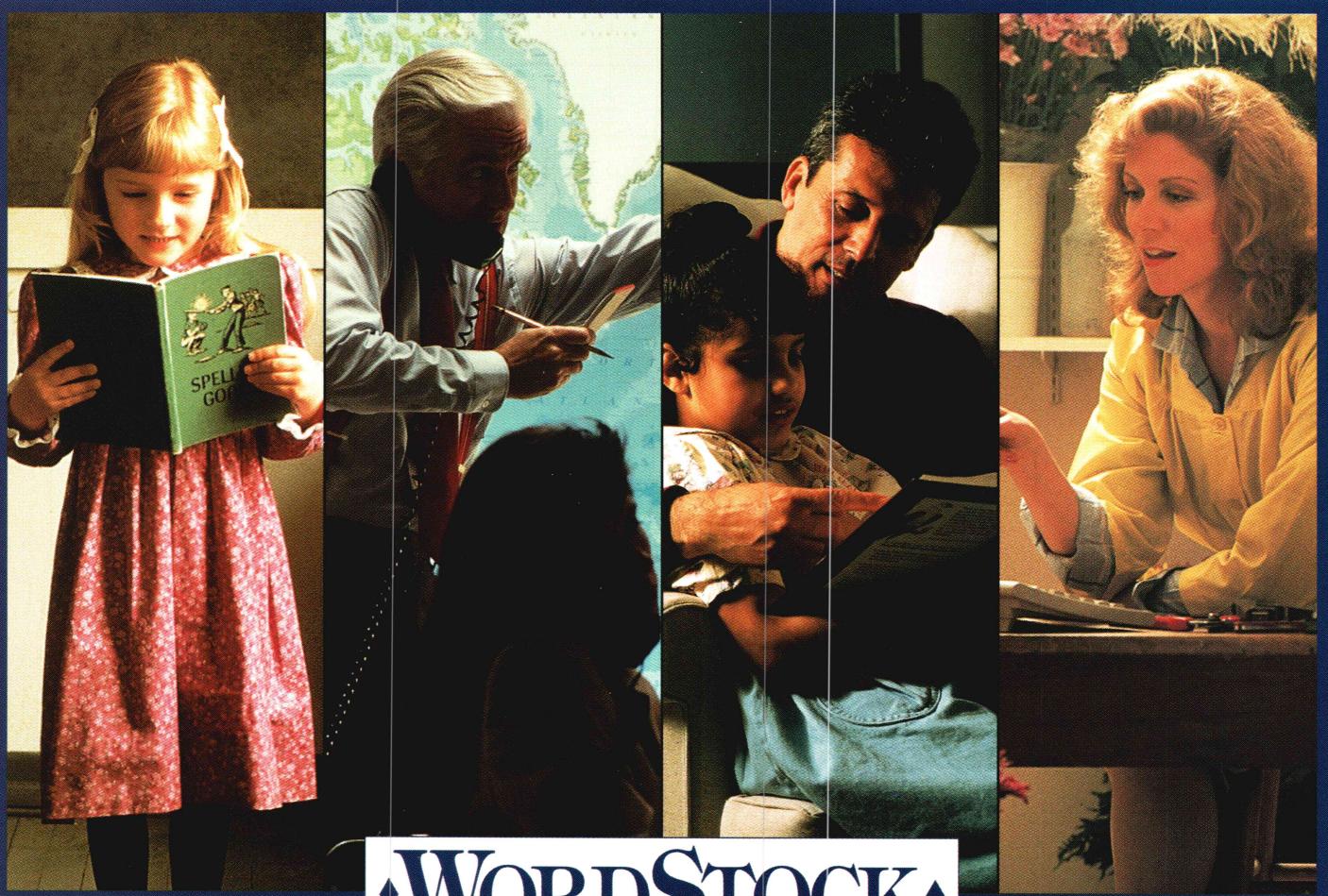


Melissa Springer, *Laying on Hands, Kingston, Ga. (1992)*, from the series "Salvation on Sand Mountain." On display in "Picturing the South: 1860 to the Present" at the High Museum of Art Folk Art and Photography Galleries, Atlanta, through Sept. 14.

"It's only looking back that I believe the clear light of truth should have filled us, like the legendary grace that carries a broken body past all manner of monsters. I'm thinking of the cool tunnel of white light the spirit might fly into at death, or so some have reported after coming back from various car wrecks and heart failures and drownings, courtesy of defib paddles and electricity, or after some kneeling samaritan's breath was blown into stalled lungs so they could gasp again. Maybe such reports are just death's neurological fireworks, the brain's last light show. If so, that's a lie I can live with.

Still, the image pleases me enough: to slip from the body's tight container and into some luminous womb, gliding there without effort till the distant shapes grow brighter and more familiar, till all your beloveds hover before you, their lit arms held out in welcome."—Mary Karr, *The Liars' Club*

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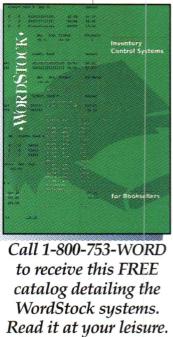
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